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An old form newly clothed: exploration and conductor's analyses of Morten Lauridsen's Madrigali: Six "Fire-Songs" on Italian Renaissance Poems

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AN OLD FORM NEWLY CLOTHED: EXPLORATION AND CONDUCTOR'S
ANALYSES OF MORTEN LAURIDSEN'S
*MADRIGALI: SIX "FIRE-SONGS" ON
ITALIAN RENAISSANCE POEMS*

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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in

The School of Music

by
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ABSTRACT

Madrigali: Six “Fire-Songs” on Italian Renaissance Poems, by Morten Lauridsen, was written for the University of Southern California Chamber Singers and published in 1987. The cycle has enjoyed much success. It has been recorded commercially six times and has been heard at the prestigious American Choral Directors Association Conventions. However, until now, sixteen years after the cycle’s composition, a much-deserved, comprehensive assessment of the cycle has not been attempted.

The cycle is a set of six Italian Renaissance poems that involve the image of fire as an element of Romantic love. This metaphor was often used by the highly emotional poets in the late sixteenth-century.

Upon initially communicating with Lauridsen, I learned that there is much to discuss about the “*Fire-Songs*.” A thorough study of the cycle has confirmed the composer’s sentiments. This cycle, with its careful attention to text, sophisticated construction, emulation and synthesis of Renaissance and contemporary compositional techniques, and performance implications, provides much material for exploration. Essential elements in the discussion are pertinent facts in Lauridsen’s biography and a thorough study of each piece in the cycle, including text consideration; conductor’s analyses; Renaissance elements; and performance considerations.

After offering items in Lauridsen’s biography, the document addresses commonalities among pieces in the cycle, to include the four main discussion elements, text, analysis, Renaissance elements, and performance considerations. Frequently used terms are defined, such as Mannerism and *augenmusik*. Then, a detailed account of each

discussion element as it pertains to each piece ensues, complete with musical examples, analysis tables, and tables outlining ranges and tessituras.

The cycle has proven to be exceedingly worthy of such an involved study. The result of Lauridsen's efforts is a complex, but not fussy, Renaissance-inspired, but not derivative, setting of the dramatic, emotional poetry. As a result, *Madrigali* may well prove to be a staple in the choral repertoire for many years to come.

CHAPTER 1

BACKGROUND, STRUCTURE OF DISCUSSION, AND COMMONALITIES AMONG PIECES IN THE CYCLE

Background

Morten Lauridsen, a contemporary American choral composer, describing his favorite medium for composition, writes that nothing is “more beautiful and personal than the human voice. And composing for chorus relates directly to my second great love, poetry. It is a melding of my passions.”¹ The many hours devoted to indulging those passions have been fruitful. As this document is nearing completion, British conductor Stephen Layton plans an all-Lauridsen, London recording for Hyperion, featuring his *Madrigali: Six “Fire-Songs” on Italian Renaissance Poems*,² already commercially recorded six times.³ This news only reinforces what has been observed through the study of the cycle: that Morten Lauridsen demonstrates great skill and sensitivity as a choral composer.⁴

Lauridsen was born in Colfax, Washington in 1943, reared from age four in Portland Oregon, and attended public schools on the west side of the latter city.⁵ Experiencing a very difficult home life, he was able to cope with the help of his loving mother, Evelyn Brookhart, and participation in musical and school activities.⁶ His mother, now deceased, who played

¹ Morten Lauridsen, Electronic mail message to author, 21 August, 2003.

² Ibid.

³ Morten Lauridsen, Electronic mail message to author, 11 October 2002.

⁴ A discography of all-Lauridsen recordings can be found in Appendix D.

⁵ Morten Lauridsen, Electronic mail message to author, 21 August, 2003.

⁶ Ibid.

piano for dance bands in high school, is the only other musical person in his family.⁷

Lauridsen began as an instrumental musician. He started studying piano at age eight (when he first composed) and trumpet at age ten.⁸ He performed in elementary school bands, and in his high school years, played trumpet in band, trumpet and piano in dance bands, and sang in church choir.⁹

Lauridsen's family was supportive of his desire to pursue a musical career.¹⁰ He attended Whitman College, where he studied with Harold Owen and Robert Linn, and the University of Southern California, studying with Ingolf Dahl and Halsey Stevens.¹¹

Prior to joining the faculty of the University of Southern California, Lauridsen taught music for the Job Corps during the summer of 1965.¹² Lauridsen is now professor and chair of the composition department at the USC Thornton School of Music, and is the founder of the advanced studies in scoring for motion pictures and television. (Despite his film scoring training, he neither instructs nor composes in that area.) At USC, he teaches graduate theory review, private students, composition, orchestration, counterpoint, and choral arranging.¹³ Holding a strong belief that senior faculty should instruct freshmen, Lauridsen also teaches

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

first-year theory.¹⁴ While at the University of Southern California, his awards have included the Alpha Lambda Delta Citation for Teaching Excellence, Thornton School of Music Outstanding Alumnus Award, the Ramo Award, and the Phi Kappa Phi Creative Writing Prize.¹⁵

Because of the choral repertoire and the poetry to which he was exposed, membership in the Whitman College Choir under conductor James Vale was pivotal to his interest in choral music.¹⁶ His first choral setting was of Psalm 150. The composer asked Vale if he would simply have the choir read the piece during one of the rehearsals; Vale viewed the piece worthy of performance and the choir sang the piece on tour with Lauridsen conducting.¹⁷ Today, Lauridsen chooses to provide, not perform, choral music. Despite his being a good choral singer, possessing good musicianship and accurate pitch, and his involvement in church choirs in high school, and college choirs at Whitman and USC, he has not been a member of a choral ensemble since graduate school.¹⁸

Lauridsen was drawn into composition by “a love of music from an early age, an early interest in finding out about composers and their history, a curiosity about how music [is] put together, [and] a desire to also create music.”¹⁹ He works on commissions and

¹⁴ Ibid.

¹⁵ University of Southern California, Thornton School of Music, Thornton faculty information [on-line]; available from <http://www.usc.edu/schools/music/faculty/facomp.html>; Internet.

¹⁶ Morten Lauridsen, Interview by author, 11 January 2003, New Orleans.

¹⁷ Ibid.

¹⁸ Morten Lauridsen, Electronic mail message to author, 21 August, 2003.

¹⁹ Ibid.

personal projects, and is usually working on more than one composition at any given time.²⁰ Lauridsen's love of poetry, inextricably linked to his love of vocal composing, is profound.²¹ He reads poetry every day and even begins some of his theory classes with a poetry reading.²² This passion for poetry requires his choosing his own texts for composition exclusively; his dedication to the interpretive process demands his traveling extensively to assist ensembles that are performing his works.²³

His compositions, of which the art songs and choral pieces have been the most successful, are published by Peermusic in New York and by Alphonse Luduc in Paris.²⁴ They have yielded a myriad of accomplishments including grants, prizes, and commissions from the National Endowment for the Arts, Meet the Composer, ASCAP, and Chorus America.²⁵ Other noteworthy commissions have come from the Los Angeles Master Chorale, the Pasadena Chamber Orchestra, Loyola/Marymount University, the Yoav Chamber Ensemble, the San Francisco Bay Brass, and the American Choral Directors Association Raymond Brock Memorial.²⁶ He was awarded the Jimmy McHugh Composition Prize for Symphony I.²⁷ *Lux Aeterna* has its genesis in a commission from the Board of Governors of the Los

²⁰ Ibid.

²¹ Morten Lauridsen, Interview by author, 11 January 2003.

²² Ibid.

²³ Morten Lauridsen, Electronic mail message to author, 21 August, 2003.

²⁴ On-line information, Thornton School of Music faculty.

²⁵ Ibid.

²⁶ Morten Lauridsen, Electronic mail message to author, 27 August 2003.

²⁷ Ibid.

Angeles Music Center. Lauridsen was awarded the Young Composers of California Composition Prize for *A Winter Come*.²⁸ He has received the ASCAP Standard Award every year for over twenty years.²⁹ *O Magnum Mysterium* and “Dirait-on,” from *Les Chansons des Roses*, are two of the most often performed works in the late twentieth-century.³⁰ His works have been performed by noteworthy ensembles such as the Elmer Iseler Singers, the San Francisco Symphony Chorus, and the Dale Warland Singers, in revered venues such as the Kennedy Center, Carnegie Hall, the Dorothy Chandler Pavillion,³¹ the Vatican, and Westminster Abbey.³² Theodore Presser Company has credited Lauridsen with composing the best-selling choral octavos in its history.³³ Perhaps the most dramatic honor resulting from Lauridsen’s choral compositions is a 1999 Grammy Nomination for *Lauridsen: Lux Aeterna*, recorded by the Los Angeles Master Chorale.³⁴

The respect Lauridsen has gained through his compositions has allowed him to offer his expertise in cities other than Los Angeles. He has served as Composer/Artist-in-Residence at Westminster Choir College, Trinity University, Houston Baptist University, Washington State University, the Liederkranz Choral Consortium, and the University of

²⁸ Ibid.

²⁹ Ibid.

³⁰ On-line information, Thornton School of Music faculty.

³¹ Morten Lauridsen, *The Complete Choral Cycles* (liner notes), Choral Cross-Ties, Freshwater Records FWCL 105-2, 1994, compact disc.

³² Morten Lauridsen, Electronic mail message to author, 27 August 2003.

³³ On-line information, Thornton School of Music faculty.

³⁴ Ibid.

Nevada.³⁵ He has held this post twice at Cambrillo College, in 1999 and 2002, and is scheduled to be Artist-in-Residence at the University of New Mexico in 2004.³⁶ Lauridsen has also served as Composition Forum Lecturer at the University of California at Berkeley, Pacific University, Pasadena City College, the University of California at Los Angeles, Lewis and Clark University, Ball State University, Indianapolis Theological Seminary, Portland State University, Butler University, and for the national American Choral Directors Association Convention in Phoenix.³⁷

This writer was first exposed to the music of Morten Lauridsen when rehearsing and performing *Mid-Winter Songs*, and was struck with the cycle's originality, evidenced in the dissonant, sonorous harmonies, sophisticated piano accompaniment, and unwavering attention to text. After having been recently acquainted with the composer's *Madrigali: Six "Fire-Songs,"* the set seemed an obvious candidate for detailed study. The cycle is comprised of settings of six Italian Renaissance poems all incorporating images of burning, flames, or fire. Immediately striking are the dissonant harmonies and attention to text, but perhaps placing this cycle apart from others is its connection to centuries-old compositional styles. The cycle, which Lauridsen deems "passionately intense,"³⁸ and that the Los Angeles Times calls "stunningly crafted,"³⁹ has been heard at major choral festivals around the globe, including the American Music Festival and the Swedish Choral Festival, and at many

³⁵ Morten Lauridsen, Electronic mail message to author, 27 August 2003.

³⁶ Ibid.

³⁷ Ibid.

³⁸ *O Magnum Mysterium* (liner notes by the composer), Nordic Chamber Choir, Bayer Records BR 100 305, 2000, compact disc.).

³⁹ *O Magnum Mysterium* (liner notes).

American Choral Directors Association Conventions.⁴⁰ The finished product is not pedantic, but rather the work of one who possesses so thorough a knowledge of Renaissance compositional practices, that the centuries-old elements seem to spin out subconsciously as a natural synthesis of old and new styles, making the work a valuable homage to the older period. Lauridsen coins an interesting “wine” metaphor when comparing the *Madrigali* with two of his other cycles. He likens the *Mid-Winter Songs* to a white wine; *Chansons des Roses*, in turn, would suggest a rosée, or blush; that leaves an “earthy” red wine to flavor the *Madrigali*.⁴¹

The *Madrigali* were written mainly during Lauridsen’s sabbatical in the Fall of 1986,⁴² and finished on New Year’s Day, 1987.⁴³ The premier performance was on April 10, 1987, by the University of Southern California Chamber Singers (Rodney Eichenberger, conducting), in the Bovard Auditorium on the USC campus in Los Angeles. Lauridsen is extremely self-critical when composing, and admits that writing is often more arduous than it is enjoyable. However, the *Madrigali* were a delight to him because of the combination of twentieth century and sixteenth century compositional styles.⁴⁴ When the composer approached a representative of Peermusic, one of the primary publishers of his art songs, about the *Madrigali*, the representative was initially apprehensive, since the cycle is choral and the company’s main focus is art song. However, attesting to the quality of the cycle, the

⁴⁰ Ibid.

⁴¹ Morten Lauridsen, Interview by author.

⁴² Ibid.

⁴³ Morten Lauridsen, Electronic mail message to author, 12 January 2003.

⁴⁴ Morten Lauridsen, Interview by author.

representative from Peermusic called Lauridsen late one night after having heard a recording of it. Although he was unsure of its potential commercial success, the representative did not want the cycle to appear in any other publishers' catalogs.⁴⁵

Structure of Discussion and Commonalities Among Pieces in the Cycle

The "*Fire-Songs*," with their careful attention to text, sophisticated construction, seeming emulation and synthesis of Renaissance compositional techniques, and performance implications, provide much material for exploration. Essential elements in the discussion of the cycle include a thorough consideration of each piece in the cycle, including textual issues; conductor's analyses including Renaissance elements and graphs; and performance considerations.

For each piece, translations, issues of pronunciation, and origins of text are discussed as relevant to the performance of the piece. Graphs that outline the structure and other important factors within the piece are provided to aid the conductor. The conductor's analyses are primarily focused on structural and musical elements that affect the performance of the piece. Compositional techniques found in the individual pieces that may recall Renaissance style are studied and summarized. Finally, suggestions that will aid the conductor in preparing a performance of each piece are included.

Text

There are textual issues common to all six pieces, such as theme and voice (point of view). In the following paragraphs, Lauridsen's great esteem for poetry, his choice of texts, and introductory comments about the known poets for the cycle are considered. General

⁴⁵ Ibid.

comments about the form, theme, and voice of the poetry, and references to reliable guides on Italian diction are offered. An IPA transcription for each piece can be found in Appendix E (p.93). In the detailed discussion of each piece, translations of each poem by Erica Muhl as printed in the published score are provided.⁴⁶ Her translations of the poetry are also used throughout the document, when discussing text. Specific information about the poetic forms and themes, and a brief background for each known poet is disclosed. Finally, exploration of the treatment of the text by Lauridsen is given, including repetitions of text and individual musical techniques to energize descriptive words.

It is poetry that sparked Lauridsen's interest in art song composition. The composer obtained five of the poems for the *Madrigali* from an anthology of sixteenth century madrigal texts. In his reading he was intrigued by references to fire as an element in romance. After finishing the first five madrigals, the composer wanted to add a sixth. Instinctively, he felt the Monteverdi madrigal texts would be a likely place to look. In the first book he consulted, he found "Se Per Havervi, Oime." He "gestured a salute to Monteverdi in the heavens [and] thanked him for his guidance."⁴⁷ The sixth piece became his favorite in the cycle.

Only three of the authors for the cycle have been identified. The poem for the third piece is a parody by composer Jhan Gero (fl. 1540-55)⁴⁸ of a *ballata* originally written by Machiavelli.⁴⁹ The poet Ruffo is identified as the writer of "Io Piango," the fourth

⁴⁶ Used by Permission from Erica Muhl.

⁴⁷ Morten Lauridsen, electronic mail message to author, 22 August, 2003.

⁴⁸ Stanley Sadie, ed. *The New Groves Dictionary of Music and Musicians*, 2001. S.v. "Gero, Jhan" by James Haar, v.9, 745-46.

⁴⁹ Morten Lauridsen, "Amor, Io Sento L'alma" (New York: Southern Music Publishing Co. Inc., 1987).

movement.⁵⁰ His exact identity is uncertain, since he is referred to by only one name. It is believed that he is Vincenzo Ruffo (c1508-1587).⁵¹ The text for the fifth piece, “Luci Serene E Chiare,” is by Ridolfo Arlotti, a poet from Ferrara.⁵²

According to John Joyce, musicologist at Tulane University, most of the poems are free-form and are consequently referred to as madrigal poems. According to Joyce, the madrigal poem preceded the musical form, and was not necessarily intended to be set to music.⁵³ Such poetry has no set number of lines or metric scheme.⁵⁴

All of the poems center on the theme of unrequited love. Each poem provides a slightly different perspective on the theme, which will be revealed in the text portion for each piece in the cycle. However, the “voice” of each poem is very similar; in each, the poet speaks in the first person, and describes an obsession with his beloved. Moreover, except for “Io Piango,” the poet, either in whole or in part, addresses the loved one directly.

Though this document is not the place for a thorough discussion of Italian diction, two sources are recommended: *Singers’ Italian: A Manual of Diction and Phonetics*, by Evelina Colorni, is a concise and comprehensive guide, providing the rules for singing Italian, along with many examples. A very good Italian Dictionary is *The Concise Cambridge Italian Dictionary*, compiled by Barbara Reynolds. This source not only gives

⁵⁰ Morten Lauridsen, “Io Piango” (New York: Southern Music Publishing Co. Inc., 1987).

⁵¹ *New Groves Dictionary*. S.v. “Ruffo, Vincenzo” by Lewis Lockwood and Alexandra Amati-Camperi, v.21, 874-75.

⁵² Carlo Gesualdo. *Selected Madrigals*, ed. Denis Stevens (New York: Gaudia Music and Arts, Inc., 1992), 27.

⁵³ John Joyce, Interview by author, 12 March 2003, New Orleans.

⁵⁴ Ibid.

definitions, but also differentiates between the two pronunciations of “e,” “o,” and “z,” for which there are not always dependable rules. An additional diction source is *Diction*, by John Moriarty.

Analysis

Lauridsen has envisioned an arc form for the cycle, as evidenced in the analysis sections and the graphs for each piece. The first and sixth movements are linked by key, and the second and fifth movements balance each other in that they are the “lightest” movements.⁵⁵ Further, the first, fourth, and sixth movements share thematic material and the second and fifth movement share the same key.

A striking aspect of the cycle is its homage to the musical Renaissance. Lauridsen has stated that he was inspired by the sacred music of Josquin and Palestrina, and by the madrigals of Monteverdi and Gesualdo.⁵⁶ This group of composers covers two substantially different schools of composition, the early and late Renaissance, though a majority of the compositional devices used by Lauridsen probably belong to the era of Monteverdi and his contemporaries. This may be attributed to the poetry, which portrays the extremes of emotion that were embraced by the late Italian Renaissance madrigalists. It may also be due to the more dramatic nature of compositional techniques exhibited by twentieth-century composers as compared to those of the Renaissance.

“...Word painting, modality, bold harmonic shifts, intricate counterpoint and *augenmusik* occur throughout...” the cycle.⁵⁷ The Renaissance compositional techniques

⁵⁵ Morten Lauridsen, Interview by the author.

⁵⁶ Morten Lauridsen, *O Magnum Mysterium* (liner notes by the composer).

⁵⁷ *O Magnum Mysterium* (liner notes).

that may have been inspirational to Lauridsen are mentioned in the analysis section. One finds examples of modality; textural issues such as the dueting of Josquin, in which two voices enter together followed by two other voices in counterpoint; and the transparent, more serene polyphonic passages that are more indicative of Palestrina's style. However, some compositional elements seem to align themselves with those exhibited by later Renaissance composers like Monteverdi and Gesualdo. Choral recitative, referred to as "same-note declamation" in the study, occurs frequently, and there are few melismatic passages. This declamation suggests an "earthy"⁵⁸ urgency befitting the poetry. For the present study, same-note declamation, found in Example 1, measures 1-3, indicates chords (or clusters) notated in specific rhythms that compliment the accentuation of the spoken text. Each voice part is assigned a specific chord tone that it maintains throughout the duration of the same-note declamation section in question.

According to Watkins, after the apex of the high Renaissance, culminating in the "perfection" of Josquin, the Italians, rediscovering their *frottola* and *vollota*, wanted to marry

Appassionata (♩ = 120)

O - v'è, — lass', il bel vi - so? ec - co, —

O - v'è, — lass', il bel vi - so? ec - co, —

O - v'è, — lass', il bel vi - so? ec - co, —

O - v'è, — lass', il bel vi - so? ec - co, —

Example 1: "Ov'è, Lass', Il Bel Viso?," mm.1-8

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(Continued on next page)

⁵⁸ Morten Lauridsen, Interview by author, 11 January 2003.



these earlier forms with the Northern style of the high Renaissance in order to create something uniquely Italian. This, in the late 1520s, became the origin of the madrigal.⁵⁹ Moreover, perhaps in reaction to the serene, understated style of the high Renaissance, the emotional content began to supercede the classical musical components.⁶⁰ This movement became much more striking in the late sixteenth-century, as composers increasingly employed more drastically dramatic elements into their madrigals.

The term “Mannerism” may originate from the Italian *maniera*, which originally indicated stylishness.⁶¹ However, around the second half of the sixteenth-century, it developed another meaning, “graces carried to precious or capricious extremes.”⁶²

Watkins states at least four ways Mannerism was manifested in late sixteenth-century madrigals. First, the preference of texts was often for poems that were highly emotional,

⁵⁹ Glenn Watkins, *Gesualdo: The Man and His Music* (Chapel Hill: University of North Carolina Press, 1973), 97.

⁶⁰ Ibid., 106

⁶¹ John Joyce, “The Monodies of Sigismondo D’India” (Ph.D. diss., Tulane University, 1975), 347.

⁶² Ibid, 349.

demonstrating mercurial extremes, and not always of the highest literary quality, thereby rendering them dependent on the severe musical settings. Second, while chromaticism can be used in keeping with traditional modality, it can also be used to evoke dramatic responses that result in musical passages that elude a theorist's explanation. Third, as a result of the second point, tonality (modality) can easily and frequently shift. Fourth, the overwhelming result of so much musical intensity in such a compact form is observed.⁶³

Perhaps a Manneristic device in the cycle may be the use of a tone and its accidental simultaneously.⁶⁴ This event is found throughout the pieces in the cycle, and seems to be influenced by the Renaissance cross-relation, in which the two tones would more commonly appear adjacently in two different voices, not simultaneously. This phenomenon is also found in Gesualdo who probably used the effect intentionally.⁶⁵ For the present purposes, this simultaneous usage of a tone and its accidental is referred to by this writer as a cross-relation,⁶⁶ and can be observed in the alto and bass in Example 2, p.15.

A final Renaissance device is *augenmusik*, or "eye music," found in the music of two kinds of composers, "mystics and madrigalists,"⁶⁷ especially the Italians who composed from

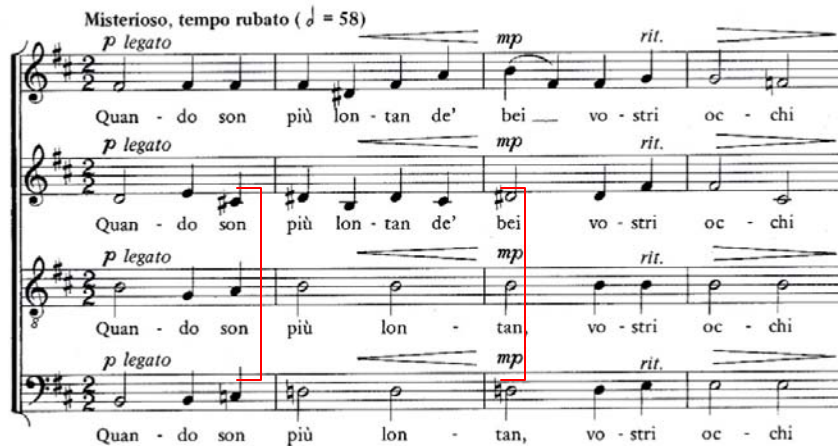
⁶³ Glenn Watkins, 107-8.

⁶⁴ Lauridsen has stated that this technique is related to the Renaissance cross-relation and a tribute to Gesualdo, Interview by author.

⁶⁵ John Joyce, Interview by author, 1 November 2002, Tulane University, New Orleans.

⁶⁶ John Joyce asserts that a cross-relation is a generic term and need not reflect the practices of one particular era of composers, Interview by author, 28 October 2003, Tulane University, New Orleans.

⁶⁷ Thurston Dart, "Eye Music," *The New Grove Dictionary of Music On-line*, ed. L. Macy (Accessed 31 January 2003), <http://www.grovemusic.com>>



Example 2: “Quando Son Più Lontan,” mm.1-4

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about 1550-1625.⁶⁸ *Augenmusik* is the act of endowing notation with meaning; for example, a composer may incorporate many black notes to indicate darkness or mourning.⁶⁹

Consequently, *augenmusik* would have been recognized by composers and performers only, as their symbolism is not at all apparent to the ear.⁷⁰ For example, Monteverdi’s setting of “Luci Serene E Chiare” begins in much the same way as that of Lauridsen.⁷¹ In the five-part homophony, the first two notes are, in our modern notation, whole notes, resembling a pair of “eyes,” the translation for “luci” (Example 3, p.16). It is also important to note that the effect of *augenmusik* may often be lost in modern editions of Renaissance compositions.⁷²

There are two other devices discussed in the analysis section, but not necessarily related to the Renaissance. Occasionally one voice part will suddenly serve a primary

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

⁷¹ Denis Stevens, *Monteverdi: Sacred, Secular, and Occasional Music* (London: Associated University Press, 1978), 32.

⁷² Thurston Dart, “Eye Music,” *The New Grove Dictionary of Music On-line*.

(Andante)

Canto (12) Lu - ci Lu - ci se - re - ne e chia - (b)

Quinto (13) Lu - ci Lu - ci se - re - ne e chia -

Alto (13) Lu - ci Lu - ci se - re - ne e chia -

Tenore (13) Lu - ci Lu - ci se - re - ne e chia -

Basso (9) Lu - ci Lu - ci se - re - ne e chia -

Example 3: “Luci Serene E Chiare,” mm.1-4
By Claudio Monteverdi, found in his collected works
Venice, Appresso Ricciardo Amadino

melodic function while the other voices support by sustaining a chord, perhaps suggesting a relationship to monody. These solo passages, supported by choral chords, differ from late Renaissance/early Baroque monody in that the solo is sung by a whole section (in this case, the sopranos) and the chordal accompaniment is not *basso continuo*, but other voices (Example 4, mm.48-50, p.17).

As indicated in the score, the so-called “Fire-Chord” first appears as a b^b minor chord with an added C (see Example 1, p.12, first chord).⁷³ The Fire-Chord originated from the beginning of Lauridsen’s theatre song, “Where Have the Actors Gone,” as an f minor chord with an added G.⁷⁴ Upon reading Lauridsen’s comments, it is confirmed that this chord is used throughout the cycle in “different manipulations.”⁷⁵ These “Fire-Chords,” all of which

⁷³ Morten Lauridsen, “Ov’è Lass’, Il Bel Viso?” from *Madrigali: Six “Fire-Songs” on Italian Renaissance Poems* (New York: Southern Music Publishing Co. Inc., 1987), p.1.

⁷⁴ This chord occurs at the beginning in the piano introduction. The f minor chord is an arpeggiated f minor chord with a G in the melodic material.

⁷⁵ Morten Lauridsen. *O Magnum Mysterium* (liner notes by the composer).

ta - de il du - ro sem - pio. — Ve - di qual m'ar - de et mi con -

ta - de il du - ro sem - pio. — Ve - di qual m'ar - de et mi con -

ta - de il du - ro sem - pio. — Ve - di qual m'ar - de et mi con -

ta - de il du - ro sem - pio. — Ve - di qual m'ar - de et mi con -

su - ma fuo - co; — Qual - fie scu - sa mi -

su - ma fuo - co; —

su - ma fuo - co; —

su - ma fuo - co; —

Example 4: “Ov’è, Lass’, Il Bel Viso?,” mm.43-50
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are referred to by Lauridsen as major or minor triads with an added second or ninth, usually herald the presence of fire in the text. The composer is fond of the interval of a ninth, as it is bold melodically as well as harmonically.⁷⁶ However, to clarify the present study, the issue of compound intervals has been eliminated, referring to the added tone as a second. The notable Fire-Chords are identified by “FC” on the graphs for each piece. Any other non-chord tones accompanying the necessary added second are also indicated on each graph.

⁷⁶ Morten Lauridsen, Interview by author, 11 January 2003.

Performance Considerations

For issues of performance and interpretation, Lauridsen offers several suggestions. First, he prefers that the cycle is memorized, especially the third and fifth pieces, as they are so fast; there is no time to be bound to the music and follow the conductor.⁷⁷ In spite of the inspiration gleaned from the Renaissance, Lauridsen has no strong opinions about the use of straight tone in the cycle. As stated earlier, the composer describes the work as “earthy,”⁷⁸ and therefore does not necessarily demand the pristine, white sound that has been so often associated (rightly or wrongly) with Renaissance performance practice.

While Lauridsen would prefer that the whole cycle be performed at once, he is not opposed to portions of the work being offered. If only one piece is chosen, then any would be appropriate. If two, then the first and last are preferable. If three, then the first, last, and either the third or fourth pieces would be ideal. Finally, if four pieces are performed, then the first, third, fourth, and sixth would be the best combination.⁷⁹ For programming, one might also pair one of the cycle’s selections with a Renaissance setting of the same text, a practice which Lauridsen advocates.⁸⁰

The use of solfege as a tool for solidifying pitches in preparation for performance of this cycle is recommended. Based on its difficulty, perhaps only advanced ensembles should attempt the work. However, given all the dissonance, in particular, the cross-relations, the fact that the cycle is unaccompanied, and the often angular melodies, solfege may be an

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

extremely efficient way of fostering precise intonation and a thorough grounding in the tonality for a particular section. Although most of the tonal areas in the cycle are quite clear, there are some that are somewhat ambiguous. For those sections, the major scale that would present the least amount of altered syllables is suggested.

Performance Considerations will include two main components, rehearsal and interpretive issues. Pertinent items for discussion include tempo, meter, difficult entrances, key recognition, intonation, ranges and tessituras, timbre, repetition of text, and articulation.

CHAPTER 2

DISCUSSION AND CONDUCTOR'S ANALYSES

“Ov’è, Lass’, Il Bel Viso?”

Text

Ov’è lass’, il bel viso? ecco, ei s’asconde.
Oimè, dov’il mio sol? lasso, che velo
S’è post’inanti et rend’oscur’il cielo?
Oimè ch’io il chiamo et veggio; ei non risponde.
Dhe se mai sieno a tue vele seconde
Aure, dolce mio ben, se cangi pelo
Et loco tardi, et se ‘l signor di Delo
Gratia et valor nel tuo bel sen’asconde,
Ascolta I miei sospiri et da’ lor loco
Di volger in amor l’ingiusto sdegno,
Et vinca tua pietade il duro sempio.
Vedi qual m’arde et mi consuma fuoco;
Qual fie scusa miglior, qual magior segno
Ch’io son di viva fede et d’amor tempio!
-Text from a madrigal by Henricus Schaffen

Alas, where is the beautiful face? Behold, it hides.
Woe’s me, where is my sun? Alas, what veil
Drapes itself and renders the heavens dark?
Woe’s me, that I call and see it; it doesn’t respond.
Oh, if your sails have auspicious winds,
My dearest sweet, and if you change your hair
And features late, if the Lord of Delos
Hides grace and valor in your beautiful bosom,
Hear my sighs and give them place
To turn unjust disdain into love,
And may your pity conquer hardships.
See how I burn and how I am consumed by fire;
What better reason, what greater sign
Than I, a temple of faithful life and love!
-Translation by Erica Muhl. Used by permission.

“Ov’è lass’, Il Bel Viso” is a sonnet,⁸¹ the only strict poetic form among the poems in the cycle. The speaker is deserving of love, but is spurned. He hopes that, by some good fortune, his love interest will recognize him as being worthy of love, and will decide to love him in return. He finds himself deserving, as he refers to his loved one’s disdain as “unjust,” and he touts himself as “...son di viva fede et d’mor tempio!” (“...a temple of faithful life and love!”).

Lauridsen manipulates the text to great effect in the movement. Creating rhythmic tension is the repetition of “lass’” (“alas”), both on and off the beat. Although the word “lass’” is used only once in the poem, it is employed a total of six times in the opening A section of the musical setting. Example 5 (p.20) represents the first twelve bars of the piece. This repetition and rhythmic displacement emphasizes the poet’s despair, “lass’,” and

⁸¹ John Joyce, Interview by author, 1 November 2002.

suggests that despair pervades his every waking moment. The addition of rests flanking each repetition of the word lends breathlessness to its expression. The word itself is descriptive in

Appassionata (♩ = 120)

O - v'è, — lass', il bel vi - so? ec - co, —

O - v'è, — lass', il bel vi - so? ec - co, —

O - v'è, — lass', il bel vi - so? ec - co, —

O - v'è, — lass', il bel vi - so? ec - co, —

5

lass', ei s'a - scon - de. Oi - mè, lass', oi - mè do - v'il mio —

lass', ei s'a - scon - de. Oi - mè, lass', oi - mè do - v'il mio, oi -

lass', ei s'a - scon - de. Oi - mè, lass', oi - mè do - v'il mio, oi -

lass', ei s'a - scon - de. Oi - mè, lass', oi - mè do - v'il mio

10

sol? — las - so, lass', las - so, che ve - lo S'è po - st'in - an - ti

mè, do - v'il mio — sol? lass', las - so che ve - lo S'è po - st'in - an - ti

mè, do - v'il mio — sol? lass', las - so che ve - lo S'è po - st'in - an - ti

sol? — las - so, lass', las - so che ve - lo S'è po - st'in - an - ti

Example 5: “Ov'è, Lass', Il Bel Viso?,” mm.1-12
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its very sound. As “s” is one of the few consonants that can be aspirated in Italian, the double “s” sound punctuates the speaker’s strong feelings. The feeling of despair is magnified at the end of the piece by the final sung repetition of “lass’” followed by an even more gripping whispered statement of the word in measure 81 (Example 6).

Example 6: “Ov’è, Lass’, Il Bel Viso?,” mm.77-81
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Another example of Lauridsen’s skillful use of text repetition occurs in measures 21 and 22 (Example 7). The phrase, “ei non risponde” (“it doesn’t respond”), is repeated twice,

Example 7: “Ov’è, Lass’, Il Bel Viso?,” mm.20-22
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virtually demanding a response, and emphasizing the emotional intensity of the poetry that is highlighted in the music. Though the poet does not receive an answer, the very next phrase, “Dhe se nai sieno a tue vele seconde” (“Oh, if your sails have auspicious winds”), marks the first time the poet addresses the love interest directly. Musical accents that are suggested in the phrase aptly call for the loved one’s attention (Example 8).

♩ = 108

f *rit.*

Tue — ve - le se - con - de Au -

f *rit.*

Dhe se mai sie - no a tue ve - le se - con - de Au -

f *rit.*

Tue — ve - le se - con - de Au -

f *rit.*

Dhe se mai sie - no a tue ve - le se - con - de Au -

Meno mosso (♩ = 96)

25

dolce *mp* *mp*

re, dol - ce mio ben, — dol - ce mio

mp *mf* *mp*

re, dol - ce mio ben, se can - gi pe - lo Et lo - co tar

mp *mp*

re, dol - ce mio ben, — dol - ce mio

mp *mp*

re, dol - ce mio ben, — dol - ce mio

Example 8: “Ov’è, Lass’, Il Bel Viso?,” mm.23-27
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Another effective use of text repetition occurs on the phrase “Ascolta i miei sospiri et da’ lor loco” (“Hear my sighs and give them place”) (Example 9, p.24). The first statement is

Più mosso (♩ = 116)

se - n'a - scon - de, A - scol - ta i miei so - spi - ri et da' lor

se - n'a - scon - de, A - scol - ta i miei so - spi - ri et da' lor

se - n'a - scon - de, A - scol - ta i miei so - spi - ri et da' lor

se - n'a - scon - de, A - scol - ta i miei so - spi - ri et da' lor

lo - co Di vol - ger in a - mor l'in - giu - sto sde - gno, A -

lo - co Di vol - ger in a - mor l'in - giu - sto sde - gno, A -

lo - co Di vol - ger in a - mor l'in - giu - sto sde - gno, A -

lo - co Di vol - ger in a - mor l'in - giu - sto sde - gno, A -

poco stringendo mf

scol - ta i miei so - spi - ri et da' lor lo - co, Et vin - ca tu - a pie -

poco stringendo mf

scol - ta i miei so - spi - ri et da' lor lo - co, Et vin - ca tu - a pie -

poco stringendo mf

scol - ta i miei so - spi - ri et da' lor lo - co, Et vin - ca pie -

poco stringendo mf

scol - ta i miei so - spi - ri et da' lor lo - co, Et vin - ca pie -

Example 9: "Ov'è, Lass', Il Bel Viso?," mm.31-42
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subdued and is set in a relatively low tessitura for each voice. The second appearance is sequenced a fifth higher in each voice part which results in increased urgency.

Analysis

“Ov’è Lass’, Il Bel Viso?” is rhythmically driven. The voices move in the highly declamatory style resembling the choral recitative common to the *seconda prattica* practiced by composers in the late Renaissance such as Monteverdi. The note values are overwhelmingly eighth notes, with quarter notes appropriately interspersed to enhance proper syllabic stress.

The piece begins with a six measure introduction, which sets the overall tone, as observed in Table 1, p.26. Interest is achieved through the harmonic structure rather than melodically. The sopranos, altos, and basses resound, each with their particular b^b minor chord tone, while the tenors create friction with their C, creating a Fire-Chord. This chord is repeated throughout the introduction; the *ff* dynamic and the *tenuti* foreshadow the overall pleading nature of the cycle (see Example 1, p.13).

Subsequent measures continue with shorter note values in measures 7-8 (Example 1, p.12), on the text “Oime dov’il mio sol?” (“Alas, where’s my sun?”), establishing the declamatory style which pervades much of this piece. The *tenuti* have temporarily disappeared, and the notes and intermittent rests are twice as short, transforming the strong pleading of the introduction into almost breathless desperation. By measure 16, the shorter note values lengthen slightly at the return of the introductory material, complete with “Fire-Chord.” This section, mainly in b^b minor, is sprinkled with E^b chords in measures 18 and 21, perhaps suggesting transposed Dorian (Example 10, p.27).

At measure 23 (see Example 8, p.23), the new 4/4 meter signals the beginning of the B section, which is conceived in D^b Major. Altos and basses enter together, addressing the lover directly on the text, “Dhe se mai sieno a tue vele sconde” (“Oh, if your sails have auspicious winds”). Sopranos and tenors enter together, imitating the altos and basses

Table 1: Graph of "Ov'è, Lass', Il Bel Viso?"

Form	Intro FC-----	A -----	FC-----	FC-----	FC--
Key	b ^b				b ^b
Harmony		Major IV chord lends Dorian feel		Major IV chord lends Dorian feel	Represents "Lass'" set off by rest for direct effect
Rhythm	Declamation all parts marked by frequent rests in between words	Driving eighth notes in declamation, all parts	Driving eighth notes in declamation, all parts	Driving eighth notes in declamation, all parts	Return to declamation with intermittent rests
Meter	3 4				4 3 4 4
Larger Units Small Phrases mm.					
Tempo		10	20		60 70 80
Dynamics	<i>ff</i>	<i>mp</i> < <i>mp</i> < <i>mf</i> < <i>ff</i>	<i>f</i>	<i>mp</i> < <i>mp</i> < <i>mf</i> < <i>ff</i>	<i>f</i> < <i>ff</i> <i>p</i>
Melody	More rhythmically than melodically driven			Sopranos have chromatic melody alternating between stepwise, leaping while other parts employ declamation set off by rests.	
Text	Ov'è, lass', il bel viso? Ecco, ei s'asconde	Oimè, dov'è il mio sol? Lasso, che velo/ S'è post' inanti et rend' oscur' il cielo?	Oimè ch'io il chiamo et veggio; ei non risponde.	Oimè, lov' il mio sol? Lasso, che velo/ S'è post' inanti et rend' oscur' il cielo?	Oimè, lass', Lass'.

the other voices chime once again with “dolce mio ben,” on the same pitches as before (Example 11). This repetition serves to emphasize the expression of love by the poet. Here

Example 11 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score covers measures 28-30. The lyrics are: "ben, dol - ce mio ben, Gra - tia et va - lor nel tuo bel di, et se'l si - gnor di De - lo, dol - ce mio ben, Gra - tia et va - lor nel tuo bel ben, dol - ce mio ben, Gra - tia et va - lor bel ben, dol - ce mio ben, Gra - tia et va - lor bel". The score includes dynamic markings (*mf*) and tempo markings (*rit.*, *a tempo*). A measure number 30 is indicated in a box.

Example 11: “Ov’è, Lass’, Il Bel Viso?,” mm.28-30
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the notes are more varied for each voice part than in the very beginning of the piece, but wide leaps are still avoided. The angular Bass II part in measure 29 on the text “dolce mio ben” (“my dearest sweet”) is an exception.

The *dolce* section is soon replaced by more quick, driving chords on the text “Ascolta I miei sospiri et da’ lor loco” (“Hear my sighs and give them place”), as in measure 33, accentuated by a new, faster tempo (see Example 9, p.24). To add contrast on the next line of text, “Di volger in amor l’ingiusto sdegno” (“To turn unjust disdain into love”), the sopranos and altos lead the tenors and basses in a dueting texture at the pick-up to measure 36. The aforementioned passage’s quick note values and dueting are further energized by torturous, relentless repetition of an inverted major seventh chord. Immediately following is a sequence of the same material, but on an inverted G^b major seventh chord, beginning on the last eighth note value of measure 38, lending more urgency. This G^b Major section begins

with the “Ascolta” text, but advances to “Et vinca tua pietade il duro sempio” (“And may your pity conquer hardships”) for the beginning of the dueting section at the pickup to measure 42.

In measure 45 (Example 12), a climax occurs on *forte* cluster chords, aptly

Example 12: “Ov’è, Lass’, Il Bel Viso?,” mm.43-50

Example 12: “Ov’è, Lass’, Il Bel Viso?,” mm.43-50
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underscoring the text “Vedi qual m’arde et mi consuma fuoco” (“See how I burn and how I am consumed by fire”). The climax is short-lived, as the voices narrow to a sustained chord, the tempo slows, and the dynamic decreases, leading to a return of A. Again, three voices

are sustaining a chord, while the other voice, in this case soprano, contains the melodic material (mm.48-50).

The return of A is much like the beginning, except that the sopranos have a distinctive line while the other voices declaim the beginning text on the original b^b minor Fire-Chord (Example 13). The remaining lines of poetry are sung by the sopranos in measures 54-61 as the other voices reiterate the opening text on the Fire-Chord as at the beginning. After the text is finished, the voices return to measure 7. Then the B section is omitted, and a five measure coda punctuates the ending nicely (see Example 6, p.22), especially with its last three syllables, separated by rests with *fermati*. The first two syllables represent the familiar

Example 13: "Ov'è, Lass', Il Bel Viso?," mm.51-61

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(Continued on next page)

Ch'io son di vi - va fe - de et d'a - mor tem - pio! Oi -
 Oi -
 Oi -
 Oi -

b^b minor Fire-Chord leading to the final whispered statement of “lass’.”

Performance Considerations

“Ov’è Lass’, Il Bel Viso?” is a difficult piece. Of particular concern are the accuracy and proper intensity of the choral declamation, occasional awkward melodic intervals, and accuracy of intonation.

The first rehearsal issue involves rhythmic intensity, very important in this piece and crucial in achieving appropriate phrase shape relating to differing note values. The eighth notes and the presence of rests may demand a more *marcato* vocal execution, made even more effective by the soft dynamic. The word “lass,” which is interspersed throughout the declamatory section dominated by eighth notes, should be treated carefully. The “s” sound can create effective emphasis and in most instances should be placed on the eighth rest that follows it. The opening of the piece features declamation with some quarter notes accompanied by *fortissimo* and *tenuti*. Care must be taken to shade the *tenuti* effectively. Perhaps a good beginning point would be to perform each *tenuto* with a miniature *messa di voce*, becoming louder on one-half of each note value and softer on the other. This will naturally create the feeling of a space between each syllable, which seems appropriate to the

rhythmic nature of the piece. A third style of declamation occurs at the climax in measure 45 (see Example 4, p.17), where the note values are even longer. In the absence of *tenuti*, each pitch can evenly sustain the *forte* dynamic.

The many tempo changes in the piece, possibly highlighting the poet's inner turmoil, will require careful execution for the conductor. The move from quarter=120 to quarter=112 in measure 12 is quite abrupt (Example 14). The new tempo should commence squarely on the downbeat of measure 12. Given this section's quick tempo and percussive character, a

Example 14 is a musical score excerpt from a larger work, spanning measures 10 to 15. The score is written for four staves, likely representing four vocal parts and piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. Measure 10 is marked with a box and the tempo change to quarter=112. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo changes from *rit.* (ritardando) to *mf* in measure 10. Measure 15 is marked with a box and the tempo change to *molto rit.* (molto ritardando). The lyrics are in Italian and are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 14: "Ov'è, Lass', Il Bel Viso?," mm.9-15
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small conducting pattern with weight towards the downbeat is most effective. The *ritardando* in measure 11 should culminate in the slower tempo in measure 12.

Quarter=112 returns to quarter=120 in measure 16 (Example 15). Making the tempo

15

The musical score for Example 15 consists of four staves. The first staff is a vocal line with lyrics: "et ren - d'o - scu - r'il, s'è po - st'in - an - ti ren - d'o - scu - r'il cie - lo? Oi -". The second staff is a vocal line with lyrics: "et ren - d'o - scu - r'il, s'è po - st'in - an - ti ren - d'o - scu - r'il cie - lo? Oi -". The third staff is a vocal line with lyrics: "et ren - d'o - scu - r'il, s'è po - st'in - an - ti ren - d'o - scu - r'il cie - lo? Oi -". The fourth staff is a vocal line with lyrics: "et ren - d'o - scu - r'il, s'è po - st'in - an - ti ren - d'o - scu - r'il cie - lo? Oi -". The score includes a tempo change from "molto rit." to "a tempo" at measure 16, marked with a red box containing "♩ = 120".

Example 15: "Ov'è, Lass', Il Bel Viso?," mm.13-19

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modulation more tricky is the *molto ritardando* that occurs one measure before the tempo change; that is, the slower tempo becomes even slower just before returning to the quicker tempo. Again, thorough rehearsal will allow the singers to execute the *molto ritardando* while the conductor stops after beat two, one measure before the tempo change, and resumes

quickly with a cue for quarter=120. Eight measures later there is yet another tempo change entering the 4/4 bar that begins the B section (Example 16). In measure 22, the end of the

Example 16 shows a musical score for measures 20-24. The score is in 4/4 time and features four staves with vocal parts and piano accompaniment. The lyrics are in Italian. A tempo change is indicated by a red box around "♩ = 108" in measure 22. The score includes dynamic markings such as *f* (forte) and *rit.* (ritardando).

Example 16: "Ov'è, Lass', Il Bel Viso?," mm.20-24
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ritardando can be the new tempo, quarter=108.

In measure 26, quarter=108 becomes quarter=96 (see Example 8, p.23). This transition is easier than others. The gesture for beat two, which begins with a rest, should be in the new tempo. Another tempo change is observed in measure 32 (Example 9, p.24). Once gesturing the downbeat, the conductor should abruptly stop. Then, beat three, which

begins with a rest, will be in the new tempo, quarter=116, which is in control for the next sixteen measures.

The next tempo change fortunately happens after a full measure *fermata*, so that displaying the upbeat for the new tempo is simple (see Example 4, p.17). The end of the B section is the most striking example of tempo change (observed in Example 13, p.30). The poet's heart is constantly skipping beats on two different levels: The tempo alternates between quarter=108 and quarter=88; the number of measures in between tempo changes alternates regularly between three and two measures, respectively. This battery of modulations occurs four times, allowing the B section to end at quarter=88. Fortunately for the conductor, each of these tempo changes is preceded by a half note on beat two, at which time he or she will stop the gesture at beat two, and then set the new tempo on beat three.

There are a few tricky intervals in this piece, which may require isolation in rehearsal. For example, the bass part in measure 25 (see Example 8, p.23) leaps down an octave and up a ninth. It may benefit the basses to interpose a slight space in between these large intervals. Otherwise, unwanted *portamenti* may occur, and accuracy may suffer. The spaces must be minute and subtle, so that they do not interrupt the *legato* of the *dolce* section. However, the other voices, moving in stepwise motion or small leaps, will help to mask the basses' execution of these leaps (see Example 8, p.23). Another awkward set of intervals is observed at the transition in measure 32 where the basses must successfully leap down a minor seventh. In terms of intervals, the transition for the other voices looks less complicated; the sopranos, altos, and tenors must sing a descending minor third, major third, and major third, respectively. However, that task is made much more difficult in context. The first harmony in measure 32 is an E^b Major chord with an added fourth. The second is a C^b Major chord with an added seventh.

The dissonance in this piece will present problems of intonation. The climax at measure 45 presents several cluster chords (See Example 4, p.17). Each singer must be very certain of his or her pitch. As discussed above, there are many Fire-Chords in this piece; in this case, the Fire-Chord contains an added fourth and second. Usually, only one voice carries the added second. The singers must recognize which of them sings the added note. That pitch should always be precise and intensified.

The key scheme for the piece is straightforward. The A sections are in b^b minor, and the B section, though more ambiguous, is in the relative major, D^b . Therefore, in the reading stage, the conductor may choose to employ D^b *do*.

The voices generally remain in a comfortable range (Table 2, p.37).⁸² At one of the climaxes (see Example 10, p.27), soprano I contains several repeated f^{\sharp} s, venturing to a^{\flat} and b^{\flat} for one eighth value each. The same is true of soprano II; d^{\flat} s are repeated, and the quick ascending notes are f^{\sharp} s. This passage is particularly challenging because there are *tenuti* written on each note; therefore, the singers will not be able to utilize an even continual flow of breath. The sopranos should keep the neck and throat relaxed and allow diaphragmatic movement to execute the *tenuti*.

Tone quality is an issue of interpretation. The theme of the poem may generally be well-served by a dark tone, especially in the A sections; the second line of the poem begins, “Oimè, dov’il mio sol?” (“Alas, where is my sun?”). An opportunity for timbre manipulation could be the *dolce* B section in measures 25-27. Standing in great contrast to the rhythmic intensity, this passage may demand a beautiful, *molto legato* line. Straight-tone may also be a possibility for the held notes in the soprano, tenor, and bass in measure 26, and other

⁸² The system used for listing pitch names is from *Introducing Music*, by Ottó Károlyi.

Table 2: Ranges and Tessituras for “Ov’è Lass’, Il Bel Viso?”

Voice	Low	High	Average Range
Soprano I	e ^{bl}	b ^{bl}	g ^{bl} to d ^{bl}
Soprano II	e ^{bl}	g ^{bl}	g ^{bl} to d ^{bl}
Alto I	c ^{bl}	e ^{bl}	e ^{bl} to b ^{bl}
Alto II	c ^{bl}	e ^{bl}	e ^{bl} to b ^{bl}
Tenor I	g ^b	g ^{bl}	g ^b to d ^{bl}
Tenor II	f	g ^{bl}	g ^b to d ^{bl}
Bass I	G ^b	d ^{bl}	B ^b to f
Bass II	G ^b	c ^{bl}	B ^b to f

places in B, where one voice part has a solo line accompanied by the other voices’ held chord.

There is another possibility for darker vocal tone. The text, “...lasso, che velo/ S’è post’ inanti et rend’ oscur ‘il cielo?” (“...Alas, what veil/ Drapes itself and renders the heavens dark?”), begins in five part harmony in measure 12 (see Example 14, p.32), and by measure 13 expands to six parts, and increases to seven through measure 15. The adding of voices lends a visual thickness to the score. Further, the number of black notes increases and spreads outward and the *crescendo* marks help to darken the ominous shadows.

Another interpretative issue concerns text stress. In the B section, the texture becomes calmer and more melodic when the text “dolce mio ben” (“my dearest sweet”) begins. However, rhythmic interest is still persistent here, as there is a meter change on almost every measure. Upon first glance, one might assume that *raison d’etre* for these meter changes is to provide accurate textual accents. However, as in the 5/4 in measure 26, the words “cangi” and “pelo” are “misplaced” in the bar. The conductor will need to rehearse such passages so that words like these are accented correctly, with stress on the first syllable. These occasional, unusual textual accents will create additional and welcomed

rhythmic tension. Further, since the B section musically sets the text in which the poet first addresses the loved one directly, the mis-accented words and the frequent meter changes likely add to the humble awkwardness of the poet's being in the presence of his beloved. This section provides a reverent contrast to the frantic nature of the A sections.

“Quando Son Più Lontan”

Text

Quando son più lontan de' bei vostri occhi
 Che m'han fatto cangiar voglia et costumi,
 Cresce la fiamma et mi conduce a morte;
 Et voi, che per mia sorte
 Potresti raffrenar la dolce fiamma,
 Mi negate la fiamma che m'infiama.
 -Text from a madrigal by Ivo

When I am farther from your beautiful eyes
 That made me change my wished and my ways,
 The flame grows and leads me to my death;
 And you, who for my fate
 Could restrain the sweet flame,
 Deny me the flame that inflames me.
 -Translation by Erica Muhl. Used by permission.

The text for “Quando Son Più Lontan,” a madrigal poem, states that the poet dies of flaming passion when separated from his loved one. However, the real flame (which may be a sexual innuendo) that the writer wants more than anything is withheld.

Text repetition is prevalent in this setting. Given that the number three has often been associated with deity, it may be significant that Lauridsen chooses to set the first *three* lines of the poem *three* times in the musical rendition: A, A¹, and repeat of A, perhaps dubbing the beloved a goddess.

Within these statements of the first three lines are more repeats. “Cresce la fiamma” (“the flame grows”) is stated four times in succession. The growth of the flame is aided by cross-relations and changing harmonies. Also, “et mi conduce a morte” (“and leads me to my death”) is stated twice, providing emphasis to this text phrase.

Analysis

The A section of “Quando Son Più Lontan” has three components, as can be observed in Table 3, p.39. It begins with a slow, four-part, homophonic texture, laden with

intermittent cross-relations between the alto and bass voices in measures 1-3 (Example 17).

A 2/2 meter begins the piece but is interrupted by 3/2 for the four statements of “Cresce

Misterioso, tempo rubato (♩ = 58)

p legato *mp* *rit.*

Quan - do son più lon - tan de' bei vo - stri oc - chi

p legato *mp* *rit.*

Quan - do son più lon - tan de' bei vo - stri oc - chi

p legato *mp* *rit.*

Quan - do son più lon - tan, vo - stri oc - chi

p legato *mp* *rit.*

Quan - do son più lon - tan, vo - stri oc - chi

Example 17: “Quando Son Più Lontan,” mm.1-4

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la fiamma...” (“The flame grows...”), the second element of A. This 3/2 section contains a melodic and harmonic sequence (Example 18, p.41). The melodic sequence is heard in the Soprano I in measures 9-12, while the harmonic sequence is a result of all the voices, moving through v and vii, all the while displaying more cross-relations between the Alto II and bass voices. This sequencing aptly occurs on the text “Cresce la fiamma” (“The flame grows”).

The final component of A is comprised of alternating 4/2 and 3/2 meters beginning in measure 13 (also Example 18, p.41). Appropriate to the text, each voice enters independently, the tenors and sopranos revealing a melody with a prominent ascending fourth, while the basses and altos enter on repeated F[#]s in measures 13 and 14, leading each other to their deaths (“et mi conduce a morte”). This polyphonic passage, perhaps alluding to the Palestrinian “serenity,” progresses to a half-cadence at the end of the A section.

Example 18: "Quando Son Più Lontan," mm.9-17

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A¹ is almost identical to A except in its beginning (Example 19, p.42). The sopranos and altos enter together, followed closely in canon by the basses and tenors who also enter

poco più mosso (♩ = 62)
mp
 20
rit.
 Quan - do son più lon - tan de' bei - vo - stri oc - chi
mp
rit.
 Quan - do son più lon - tan de' bei - vo - stri oc - chi
mp
rit.
 Quan - do son più lon - tan de' bei - vo - stri
mp
rit.
 Quan - do son più lon - tan de' bei - vo - stri

a tempo mp
rit. 25
 Che m'han fat - to can - giar vo - glia et cos - tu - mi,
a tempo mp
rit.
 Che m'han fat - to can - giar vo - glia et cos - tu - mi,
a tempo mp
rit.
 oc - chi Che m'han fat - to can - giar vo - glia et cos - tu - mi
a tempo mp
rit.
 oc - chi Che m'han fat - to can - giar vo - glia et cos - tu - mi

Example 19: "Quando Son Più Lontan," mm.18-25

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together. The sopranos and tenors share the same melodic material while the altos and basses share a melody which is an inversion of the soprano/tenor material. The same inversion scenario is duplicated in measures 22-25, except that the tenors and basses enter before the sopranos and altos.

Finally, there is one additional point to be made when comparing A and A¹. With the E[#] in measure 33, the half-cadence that ends A¹ is preceded by a true V of V (Example 20, p.43). The chord preceding the half-cadence in A was a minor v of V.

The B section, faster and in D Major (Example 21, p.43), is a highly polyphonic passage, the most compelling melodic material found in the soprano, whose contour contains

Example 20: "Quando Son Più Lontan," mm.32-34
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Example 21: "Quando Son Più Lontan," mm.38-40;51-53 (omitting first ending)
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Example 21: "Quando Son Più Lontan," mm.38-40;51-53 (omitting first ending)
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conjunct and disjunct motion and accidentals. The harmony moves through a IV Fire-Chord (downbeat, measure 38), I Fire-Chord (downbeat, measure 39), iv Fire-Chord (downbeat, measure 40), v Fire-Chord (downbeat, measure 51, at the second ending), and concludes on two tones in measure 52, A# and C#, which seem to imply V in b minor, since the piece resumes with exact repeat of the A section, in b minor.

Performance Considerations

“Quando Son Più Lontan” is moderately difficult. The meter changes, *tempo rubato*, occasional melodic complexity, and cross-relations provide the main obstacles to the learning of this piece.

The most difficult conducting issue lies in a few meter changes. Also demanding interpretation is the marking at the beginning, *tempo rubato*. However, even this can be largely addressed in rehearsal; the *rubato* should obviously not be solely left to performance spontaneity at the gesture of the conductor.

The B section presents a challenging melodic passage for sopranos (see Example 21, p.43). An ascending minor sixth is followed immediately by accidentals and the F natural in measure 38 sounds against the E in the tenor line. Further, the sopranos’ E later in that measure sounds against the tenors’ F natural. In rehearsal, it may be beneficial to isolate these two voice parts, holding the minor seconds that occur between these two voices. The first three bars of the piece could be isolated in a similar manner to help in addressing the many cross-relations that occur throughout the cycle. The parts that create the dissonance may be sustained to check for accuracy and to assist singers in aurally identifying the cross-relations.

The exceeding dissonance in the A sections makes the use of solfege important in the rehearsal process. The tonal scheme for the movement is quite clear. Like the first piece in

the cycle, the A sections are in a minor key (b), while the B section is in the relative major, D. D *do* may be employed, allowing the altered syllables to establish cross-relations with relative ease.

Vocal ranges in the piece are fairly conservative (Table 4) and the tessituras are not taxing for any section. The greater issue will be how one section relates to the others.

Table 4: Ranges and Tessituras for “Quando Son Più Lontan”

Voice	Low	High	Average Range
Soprano I	d [#]	g ^{II}	f [#] to c [#]
Soprano II	d ^{#1}	g ^{II}	f [#] to c [#]
Alto I	f [#]	b ^I	b to f [#]
Alto II	f [#]	b ^I	b to f [#]
Tenor I	d [#]	f ^I	f [#] to c [#]
Tenor II	d [#]	f ^I	f [#] to c [#]
Bass I	F [#]	d	B ^b to f [#]
Bass II	F [#]	d	B ^b to f [#]

A rich tone should be employed. The *misterioso*, *rubato*, slow tempo, and the *legato* character of the phrases with the slow tempo demand a warm timbre. Care may be taken to avoid excessive vibrato to achieve accurate pitch and enhance the effect of the dissonances.

Presentation of possible word painting to the singers may provide sufficient imagery in experimenting with timbre, and thereby achieving an appropriate ambiance for the delivery of text. On the text, “Cresce la fiamma” (“The flame grows”), the growth of the flame may be manifested in melodic and rhythmic sequencing, heightened by increased dynamics.

Also pertinent is the dominant chord that ends each section. This cadence is not so striking at first, because it is essentially a half-cadence in b minor. However, on the return of

A, the half-cadence ends the piece.⁸³ Perhaps the issue of unrequited love is also at work here. Lauridsen chooses to cadence in this manner on four separate occasions (at the end of all three A sections, and also at the end of B); the tortured lover is led to death again and again. The final F[#] Major chord perhaps suggesting peace has been found at last in death. Thus, varying the closing statement of the A section may be appropriate, perhaps by employing a softer dynamic or slightly broader tempo.

“Amor, Io Sento L'alma”

Text

Amor, io sento l'alma
Tornar nel foco ov'io
Fui lieto et più che mai d'arder desio.
Io ardo e 'n chiara fiamma
Nutrisco il miser core;
Et quanto più s'infiamma,
Tanto più cresce amore,
Perch'ogni mio dolore
Nasce dal fuoco ov'io
Fui lieto et più che mai d'arder desio.
-Jhan Gero (parody of a ballata by
Machiavelli)

Oh love, I feel my soul
Return to the fire where I
Rejoiced and more than ever desire to burn.
I burn and in bright flames
I feed my miserable heart;
The more it flames
The more my loving grows,
For all my sorrows come
From out of the fire where I
Rejoiced and more than ever desire to burn.
-Translation by Erica Muhl. Used by permission.

The poem for “Amor, Io Sento L'alma” was originally a *ballata* by Machiavelli. However, since the text has been so altered by Jhan Gero, it has been reduced to a madrigal poem.⁸⁴ The *ballata* was probably written for Barbera Salutati, who was Machiavelli's mistress from 1523 until his death in 1527.⁸⁵ It appears that Gero retains the general theme of Machiavelli's poem, though he changes much of the text. The poet is denied the attention

⁸³ Lauridsen asserts that, since death is a surprise, the cadence is deceptive.

⁸⁴ Machiavelli's original *ballata* was located in the poet's collected works, edited by Guido Mazzoni and Mario Casella.

⁸⁵ Iain Fenlon and James Haar, *The Italian Madrigal in the Early Sixteenth Century: Sources and Interpretation* (New York: Cambridge University Press, 1988), 42.

of his love interest, and is happy to burn in the fire generated by her and her ambivalence toward him.

Jhan Gero, also spelled Jehan,⁸⁶ probably of Walloon descent, was active in Italy and flourished between 1540 and 1555.⁸⁷ The Venetians called him “*l’eccellente musico Jhan Gero*.”⁸⁸ He began his career as a composer and arranger for Antonio Gardane and perhaps Girolamo Scotto, both of whom were Venetian publishers.⁸⁹ Gero may have served as *maestro di cappella* for Pietro Antonio Sanseverino, Prince of Bisignano.⁹⁰

Gero wrote many motets and madrigals, of which his three and four-voiced madrigals were popular in Italy and Germany.⁹¹ He may have written two-voiced *hausmusik* madrigals, musically easy settings of well-known texts that provide references to more complex settings on the same texts, probably used for pedagogical purposes.⁹² Gero was one of the first composers to begin using *misura di breve* (4/4) instead of *alla breve*.⁹³ In the limited information gleaned about Gero, no mention was made of his being a poet, nor is there evidence of other poetic writings attributed to him.

⁸⁶ Alfred Einstein, *The Italian Madrigal*, volume 1 (Princeton: Princeton University Press, 1949), 560.

⁸⁷ Stanley Sadie, “Gero, Jhan,” *New Grove Dictionary*, 745.

⁸⁸ Einstein, *Italian Madrigal*, 262.

⁸⁹ Stanley Sadie, “Gero, Jhan,” *New Grove Dictionary*, 746.

⁹⁰ Ibid.

⁹¹ Ibid.

⁹² Iain and Fenlon, *Italian Madrigal in the Sixteenth Century*, 223.

⁹³ Alfred Einstein, *Italian Madrigal*, 262.

Analysis

“Amor, Io Sento L’alma” is also in ABA form (Table 5, p.49). The fast tempo of A is further intensified by frequent changes in meter, and the angular melodic material (Example 22). The next four bars are a repeat of the first four, except that the sopranos and

Lievemente, giocoso (♩ = ca. 176)

The musical score consists of four staves. The first two staves have lyrics: "A - mor, a - mor, io sen - to l'al - ma, io sen - to l'al - ma" and "A - mor, io sen - to l'al - ma". The third and fourth staves have lyrics: "Tor - nar, tor - nar nel fo - co o - v'i - o, nel fo - co o - v'i - o Fui" and "Tor - nar nel fo - co o - v'i - o Fui". The score includes dynamic markings like *mp* and *p*, and a section marked with a box containing the number 5.

Example 22: “Quando Son Più Lontan,” mm.1-8

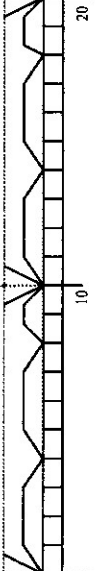
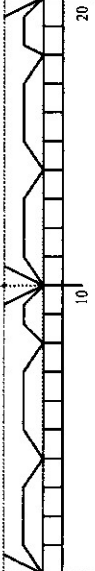
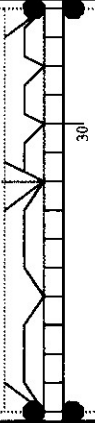
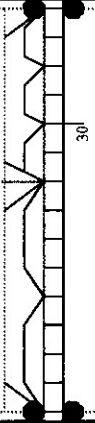
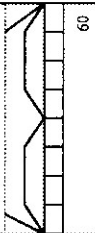
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altos are replaced by the tenors and basses. A ends (Example 23, p.50), as most sections of the piece do, in a homophonic, declamatory, rhythmic style, cadencing in on a G Major in second inversion. The text set for each of these concluding sections is “Fui lieto et più che mai d’arder desio” (“Rejoiced and more than ever desire to burn”). This passage is always heard in a “humble,” soft dynamic.

A¹ begins in measure 11 (Example 24, p.50-51) with the sopranos and tenors offering the same melodic material in A, while the altos and basses display G pedal tones. On the

Table 5: Graph of "Amor, io Sento L'alma"

Form	A	A'	FC	B	FC	A continued
Key	g/G (?)			f (?)	D.C. al Coda	g/G (?)
Harmony	Tonic masked by presence of e naturals and e ^b s, b-naturals and b ^b s. Nothing inferred from key signature, which has no sharps or flats	Tonic masked by presence of e naturals and e ^b s, b-naturals and b ^b s. Nothing inferred from key signature, which has no sharps or flats		What begins as a melody in sopranos and tenors is neutralized by what could be f melody in altos and basses. Again, another example of the static nature of the movement	Begins cadencing on G in m. 30	Main rhythmic theme always cadences on G, but unclear whether this indicates G, or picarescely ending to g. Even more ambiguously, Ends on open fifth: (d and a)
Rhythm	Meter changes on almost every measure, highlighting text accents and lending a feel of "flitting" in ecstasy toward the flame. Effect heightened by fast tempo. Concluded by prominent rhythmic theme.	Meter changes on almost every measure, highlighting text accents and lending a feel of "flitting" in ecstasy toward the flame. Effect heightened by fast tempo. Concluded by prominent rhythmic theme.		Established 3/4 in m. 21 unexpected, given constant changes of meter in A	Significant rhythmic pattern mentioned under A section also ends the B section.	Changes to 2/2 for ending play on fifths
Meter	2 5 3 2 5 3 2 3 4 8 4 4 8 4 4 2	2 5 3 2 5 3 2 3 4 8 4 4 8 4 4 2		3 2 3 4 4 4 4 4	3 2 3 2	3 2 2 2
mm.						
Tempo	<i>Lievemente, giocoso</i>					
Dynamics	<i>mp</i>	<i>p</i>	<i>mf</i>	<i>p</i>	<i>p</i>	<i>p</i>
Melody	"Moth" theme in soprano (stepwise, skipping, chromatic) at the beginning. Altos with countermelody. Same occurs immediately afterward with tenors (main theme) and basses (countermelody). See Renaissance discussion	Soprano on original "moth" theme. Now tenors have countermelody and altos and basses "trapped" at first on same-note declamation, aptly suited to text. Beginning in m. 15 all parts have main melody in canon. Sopranos and altos in unison followed by tenors and basses in unison		All parts in imitation. Melody here is stepwise, chromatic, somewhat skipping. Sopranos start in unison with tenors, and altos with basses.	Climax occurs in m. 32 before returning to the main rhythmic theme.	Germ for ending play on fifths is d minor descending triad used at end of main rhythmic theme, first in sopranos, m. 10, then in altos, m. 20, 34.
Text	Amor, io sento l'alma/ Tomar nel foco ov'io/ Fui lieto et più che mai d'arder desio.	Amor, io sento l'alma/ Tomar nel foco ov'io/ Fui lieto et più che mai d'arder desio.		Io ardo e'n chiara fiamma/ Nutrisco il miser core/ Et quanto più cresce amore,/	Perch'ogni mio dolore/ Nasce dal fuoco ov'io	... Fui lieto et più che mai d'arder desio.



Example 23: "Amor, Io Sento L'alma," mm.9-10

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repeat of "amor," in the bass and alto parts in measure 13, the *tenuti* give more authority to the pedals that had begun two measures earlier in those two voices. In measures 15-17, A¹ continues in canon. The sopranos/altos (in unison) are in canon with the tenors/basses (also in unison), who remain only one beat behind, creating much dissonance and rhythmic displacement. Then, the aforementioned homophonic rhythmic section returns at measure 18 and ends A¹. The tonality for the A sections is difficult to determine because of the juxtaposition of B^b and B natural, and E^b and E natural. The fact that each section cadences



Example 24: "Amor, Io Sento L'alma," mm.11-20

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(Continued on next page)

15

Tor - nar, tor - nar nel fo - co o - v'i - o, nel fo - co o -

nar, tor - nar nel fo - co o - v'i - o, nel fo - co o -

Tor - nar, tor - nar nel fo - co o - v'i - o, nel

nar, tor - nar, tor - nar nel fo - co o - v'i - o, nel

20

v'i - o Fui lie - to et più che mai d'ar - der de - si - o. lo

v'i - o Fui lie - to et più che mai d'ar - der de - si - o. lo

fo - co, Fui lie - to et più che mai d'ar - der de - si - o.

fo - co, Fui lie - to et più che mai d'ar - der de - si - o.

in G Major is not necessarily conclusive, indicating either that the section is G Major, or merely a picardy third effect in g minor. Further, the F naturals are of no consequence, as that tone could either suggest G Mixolydian (more akin to major) or g natural minor.

Equally harmonically ambiguous is the B section (Example 25, p.52) with an abundance of chromaticism. What begins as a melody in c minor in the sopranos and tenors appears to be neutralized by what could be melody in f minor in the altos and basses. This largely syllabic, frantic section quickly sets six lines of poetry in only twelve measures. The B section ends with the familiar declamatory, rhythmic passage.

The repeat takes the singers through all of A and part of A¹. Then, in the *coda* (Example 26, pp.52-53), Lauridsen manipulates the prominent, rhythmic motive that ends the

sections. Here, the last line of text is set twice; the first statement is interrupted by rests, perhaps suggesting gasps. The last four measures of the piece feature opposing, arpeggiated

ar - do e 'n chia - ra fiam - ma Nu - tri - sco il mi - ser - co -

ar - do e 'n chia - ra fiam - ma Nu - tri - sco il mi - ser - co -

f lo ar - do e 'n chia - ra fiam - ma Nu - tri - sco il mi - ser -

f lo ar - do e 'n chia - ra fiam - ma Nu - tri - sco il mi - ser

Example 25: “Amor, Io Sento L’alma,” mm.21-23

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triads, creating many cross-relations. At measure 58, last quarter note, the word “desio” (“burn”) is distributed among voice parts and endowed with accents, giving more potency to an already emotional four measures. The piece closes with an open fifth on D.

This ending of the piece, measures 57-60, may be a masterful example of *augenmusik*. Lauridsen appears to have created a fiery pit. The descending triads begin to dig as the friction of the cross-relations spark the fire. The voices that hold in lengthy,

lie - to et più che mai, che mai d'ar - der de,- che mai, Fui

lie - to et più che mai, che mai d'ar - der de,- che mai, Fui

lie - to et più che mai, che mai d'ar - der de,- che mai, Fui

lie - to et più che mai, che mai d'ar - der de,- che mai, Fui

Example 26: “Amor, Io Sento L’alma,” mm.53-60

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(Continued on next page)

lie - to et più che mai d'ar - der de - si - o.

lie - to et più che mai d'ar - der de - si - o,

lie - to et più che mai d'ar - der de - si - o,

lie - to et più che mai d'ar - der de - si - o, — de -

tied “white” notes sustain the flames, and the basses, tenors, and altos in turn emerge from the other side of the pit. Measures 57-60 appear to be the cross-section of a pit (see Example 26, above).

In addition to this “eye music,” the play on triads beginning in measure 57 (see Example 26, above) provides another snare for the ignored lover. These six different triads vie for control, but are thwarted by each other. Two pairs of these triads that sound at the same time are major and minor forms of the same triad, creating tension. Also, the triads, whether major or minor occur in a descending fifths sequence in this order: D Major (d minor), G Major (g minor), C Major, and F Major. On this descent, no particular triad reigns, but instead the listener is left with an open fifth on D, an inconclusive resolution.

Performance Considerations

“Amor, Io Sento L'alma” is very difficult, with ambiguous tonality, meter changes, fast tempo, and chromatic, angular melodies. However, the rehearsal and interpretative obstacles related to the piece are arguably the facets that give the music real meaning; this

piece seems to be about dichotomies: G Major against g minor; a tone against its accidental (cross-relation); each couple seeming to neutralize itself.

The initial theme is set in a quick tempo with meter changes on three out of four bars, making its execution difficult. The soprano melody is particularly challenging, frenetic and angular, perhaps embodying the “moth-to-flame” analogy. The effect is compounded by the alto’s countermelody creating cross-relations (see Example 22, p.48). As Lauridsen suggests, rehearsal should begin with a slow tempo on a neutral syllable, followed by a slow tempo with words.⁹⁴ The conductor should emphasize internalization of an eighth note pulse throughout the passage, as that note value remains constant from measure to measure. Even more difficult is the same theme used in canon in measure 15 (see Example 24, pp.50-51). The temporal interval between the entrances of the theme is only one quarter note value, making an already treacherous metric scheme even more complicated.

The beginning of B presents significant problems of intonation (see Example 25, p.52). The sopranos and tenors set out in what seems to be a c minor melody, but are thwarted by the G^bs in measure 23. The altos and basses counter with what suggests an f minor melody. Labeling the section bitonal would be inappropriate; however, reconciling the two different melodies may be difficult. Isolating the soprano/tenor melody, and the alto/bass melody may help in fostering accuracy.

The closing four measures also prove very difficult with cross-relations and the chain of descending arpeggiated triads (see Example 26, pp.52-53). Beginning in the soprano and moving through alto, tenor, and bass, each voice part must internalize a completely new triad, instead of simply resuming an *arpeggio* of a single chord. In rehearsal, this chain of triads

⁹⁴ Morten Lauridsen, Interview by author.

should be isolated. When a voice part has sung the last note of its *arpeggio*, it may drop out as the next part sings its triad; thus the chain of descending triads can be heard clearly for accuracy. Singing each triad slowly and out of time may also be useful.

The conductor has options in exposing the choir to the nebulous tonality. For the A section, B^b *do* (assuming g minor) may be employed. For the B section, E^b *do*, offering the least amount of altered syllables, would probably be most efficient, though it should not imply the actual tonality for the section. Toward the end of the B section (Example 27, measure 32), there is a cadence on G Major. The conductor may abruptly change back to G

The musical score for Example 27 consists of four staves, each with a vocal line and the lyrics: "Na - sce del fuo-co o - v'i - o Fui lie - to et più che mai d'ar - der de - si - o. — Io". The score is marked with *rall.* and *p a tempo*. The key signature changes from B-flat major to G Major at the end of the section, indicated by a double bar line and a key signature change. A rehearsal mark "D. C. al ⊕ (1st time only)" is placed at the end of the section.

Example 27: “Amor, Io Sento L’alma,” mm.31-34

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do on the downbeat, as the remaining two bars of the section, the rhythmic motive, measures 33-34, are essentially in G Major (Example 24). Further difficulty lies in the fact that the B section (the most tonally unclear section) is repeated immediately, at which time E^b *do* may be resumed.

The ranges for all voices are mostly very comfortable (Table 6, p.56). However, there is one section in which the altos/basses double the sopranos/tenors on the main thematic

material beginning in measure 15, placing the former group in a relatively higher range than usual. The support of the sopranos and tenors, and the relatively strong dynamic, *mf*, will assist the altos and basses.

Table 6: Ranges and Tessituras for “Amor, Io Sento L’alma”

Voice	Low	High	Average Range
Soprano I	d ¹	g ^{bl}	g ¹ to d ¹¹
Soprano II	d ¹	g ^{bl}	g ¹ to d ¹¹
Alto I	b ^b	f ¹¹	d ¹ to a ¹
Alto II	g	f ¹¹	d ¹ to a ¹
Tenor I	d	g ^{bl}	g to d ¹
Tenor II	c	g ^{bl}	g to d ¹
Bass I	G	f ¹	e ^b to b ^b
Bass II	F	f ¹	e ^b to b ^b

Unlike the first two pieces, a brighter vocal tone may be appropriate for “Amor, Io Sento L’alma,” the fast tempo and frenetic melodies calling for a different vocal approach. To achieve this, the vowels can be brighter; instead of the pear-shaped tone of the first two pieces, the “inward smile” can be incorporated here. The text also seems to require a different timbre. The sorrow of the first two pieces is not present here. In this poem, the poet desires the flames and keeps returning to them.

“Io Piango”

Text

Io piango, ch’è’l dolore
 Pianger’ mi fa, perch’io
 Non trov’altro rimedio a l’ardor’ mio.
 Così m’ha concio’ Amore
 Ch’ognor’ viv’in tormento
 Ma quanto piango più, men doglia sento.
 Sorte fiera e inaudita
 Che’l tacer mi d’a morte e’l pianger vita.
 -Ruffo

I’m weeping, for the grief
 Makes me cry, since I
 Can find no other remedy for my fire.
 So trapped by Love am I
 That ever I lie in torment
 But the more I cry the less pain I feel.
 What cruel, unheard-of fate
 That silence gives me death and weeping life!
 -Translation by Erica Muhl. Used by permission.

The madrigal poem, “Io Piango,” involves a theme of irony; only tears can assuage the writer’s pain. Though his pain is immobilizing and heart-rending, it is the emotion that gives him life.

Vincenzo Ruffo, an Italian composer, was considered one of the most prolific composers from about 1540 to 1580, having written many motets, masses and other sacred works, as well as at least 260 madrigals.⁹⁵ He was probably taught by Marc’ Antonio Igegnieri, teacher of Monteverdi.⁹⁶ In 1542 he was hired as *maestro di cappella* at Savona Cathedral.⁹⁷ In 1551-52 Ruffo became *maestro di musica* at *Accademia Filharmonica*,⁹⁸ but was apparently dismissed after nine months for negligence, after which, in 1563, he was employed at the cathedral in Milan.⁹⁹ Between 1573 and 1577 he was head of music at Pistoia Cathedral.¹⁰⁰ The last appointment in his career was a tenure at Sacile Cathedral, where he worked until his death in 1587.¹⁰¹

One of the most notable contributions of Ruffo as a composer is his involvement with the shift in composition during the Counter-Reformation.¹⁰² Cardinal Carlo Borromeo, Archbishop of Milan and Vitellozzo Vitelli hosted a trial of sacred compositions as an

⁹⁵ Stanly Sadie, ed. *The New Grove Dictionary of Music and Musicians*. 2001. S.v. “Ruffo, Vincenzo” by Lewis Lockwood and Alexandra Amati-Camperi, v.21, 874.

⁹⁶ Ibid.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Einstein, *Italian Madrigal*, 462.

¹⁰⁰ Stanley Sadie, ed. “Ruffo, Vincenzo,” 874.

¹⁰¹ Einstein, *Italian Madrigal*, 463.

¹⁰² Glenn Watkins, *Gesualdo: The Man and His Music*, 263.

exercise in exploring the ways that text clarity could be achieved in sacred compositions.¹⁰³

This trial is the same event for which Palestrina's *Missa Papae Marcelli* was at one time thought to have been composed.¹⁰⁴ It is known that, in the weeks prior to the trial, Borromeo wrote to Ruffo, commissioning him to write a mass "which should be as clear as possible."¹⁰⁵ The Counter-Reformation was the turning point in Ruffo's compositional career; in 1563 he abandoned secular compositions altogether.¹⁰⁶

Analysis

"Io Piango" also is in a tripartite structure, as observed in Table 7, p.59. "Io Piango," one of the slow pieces, begins with a statement of "Io piango" in a homophonic texture (Example 28, p.60). The dotted-quarter/eighth in the soprano in measure one foreshadows the more prevalent figure, the dotted-eighth/sixteenth, first seen in the alto in measure three. Perhaps reminiscent of Renaissance voice leading is the suspension in the alto in measure one. The pickup to measure three initiates a polyphonic statement of "Io piango." Then, at the pickup to measure 5, dueting occurs between the sopranos/altos and tenors/basses. This section is melodically driven, but there does not seem to be any real reinforcement of a particular melodic motive; rather, the melodic material, most prevalent in the soprano, appears to be wandering, creating an appropriate atmosphere for "Non trov'altro rimedio a l'ardor' mio" ("can find no other remedy for my fire"). The more "predictable" compositional features are the dotted figures, as well as the frequent accidentals that

¹⁰³ Stanley Sadie, ed. "Ruffo, Vincenzo," 874.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

Table 7: Graph of "Io Piango"

Form	A	B	FC? (see commentary)	A
Key	C [#]	C [#]		C [#]
Harmony	Relatively static. Key signature indicates C [#] ; first two phrases cadence on C [#] in second inversion.	Again, the tonal center locked by its tonic triad repeatedly in C [#] second inversion. These second inversion inclusions certainly highlight theme of being "trapped by love."	Cluster chord at climax. Although not technically a Fire-Chord, this probably functions as one, given that the parallel section at the beginning of first piece is the first and purest statement of the Fire-Chord.	Ends on half-cadence Fire-Chord. However, this half-cadence, as in second piece, appears to function as tonic and as a picardy third.
Rhythm	Texture of this movement marked by dotted rhythms. Alternating between 3/4 and 4/4	Points strongly back to first piece rhythm pattern. All parts on same-note declamation	This rhythmic climax points strongly back to the beginning rhythmic pattern of first piece. All parts on same-note declamation	Almost identical to beginning A section
Meter	4 4 3 4 4 4 4	3 4 4 4 3 4 4 4 4		3 4 4 4 4
Tempo/Time				
mm.				
	<i>Doloroso, espressivo poco stringendo</i>			
Melody	<i>p < > mp < > mf</i> All parts start on G ⁴ , then split into individual melodies on first statement of "I'm weeping..." Second statement of "I'm weeping..." more urgent, all parts leaping and chromatic, while the preceding melodies were mostly stepwise and not chromatic. Prevalent dotted eighth/sixteenth for this movement introduced in m. 3	<i>pp p mp mf ff p</i> Rhythmic vitality here a stark contrast here to the first two sections which were melodically driven. Duetting (SA vs. TB) in m. 12	<i>ff p</i> Rhythmic vitality a stark contrast to the first two sections which were melodically driven	<i>p < > mp < > > p</i> Almost identical to beginning A section
Text	Io piango...	Così m'ha conicio' Amore/ Ch' ognor viv' in tormento/ Ma quanto piango più, men doglia sento.	Sorte fiera e inaudita/ Che'l tacer mi d'a morte e'l pianger vita.	Io piango...

Doloroso, espressivo (♩ = 48)

p *mp*

I - o pian - go, i - o pian - go, pian -

p *mp*

I - o pian - go, i - o pian -

p *mp*

I - o pian - go, i - o pian -

p *mp*

I - o pian - go, i - o pian -

mf *poco stringendo*

go, ch'èl do - lo - re Pian - ger' mi fa, -

mf *poco stringendo*

go, ch'èl do - lo - re Pian - ger' mi fa, -

mf *poco stringendo*

go, ch'èl do - lo - re Pian - ger' mi fa, -

mf *poco stringendo*

go, ch'èl do - lo - re Pian - ger' mi fa, -

rit. a tempo *mp*

tro - v'al - tro ri - me - dio a l'ar - dor' - mi - o.

rit. a tempo *mp*

per - ch'i - o Non tro - v'al - tro ri - me - dio a l'ar - dor' - mi - o.

rit. a tempo *p*

tro - v'al - tro ri - me - dio, mi - o.

rit. a tempo *p*

per - ch'i - o Non tro - v'al - tro ri - me - dio, mi - o.

Example 28: "Io Piango," mm.1-9

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somewhat obscure the $c^\#$ minor tonality (Example 28, above). The A section ends on a half-cadence with an added fourth (m.9).

The B section contains strong ties to the first piece in the cycle. Measure 10 (Example 29) contains familiar choral declamation, answered immediately in the next phrase

10 *pp* Co - sì m'ha con - cio' A - mo - re — *p* Ch'o - gnor' vi - v'in tor -

pp Co - sì m'ha con - cio' A - mo - re — *p* Ch'o - gnor' vi - v'in tor -

pp Co - sì m'ha con - cio' A - mo - re — *p* Ch'o - gnor' vi - v'in tor -

pp Co - sì m'ha con - cio' A - mo - re — *p* Ch'o - gnor' vi - v'in tor -

15 *mp* men - to Ma quan - to pian - go, *mf* Ma quan - to pian - go più, men do - glia

mp men - to Ma quan - to pian - go, *mf* Ma quan - to pian - go più, men do - glia

mp men - to Ma quan - to pian - go, *mf* Ma quan - to pian - go più, men do - glia

mp men - to Ma quan - to pian - go, *mf* Ma quan - to pian - go più, men do - glia

ff sen - to. — Sor - te fie - ra e in - au - di - ta — *p* Che'l ta -

ff sen - to. — Sor - te fie - ra e in - au - di - ta — *p* Che'l ta -

ff sen - to. — Sor - te fie - ra e in - au - di - ta — *p* Che'l ta -

ff sen - to. — Sor - te fie - ra e in - au - di - ta — *p* Che'l ta -

Example 29: "Io Piango," mm.10-18
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with imitation between the sopranos/altos and tenors/basses. The declamation continues, accompanied by the dotted-eighth/sixteenth motive. The texture becomes thicker in measure

13, the range of voices widens, the dynamic increases, and a *fortissimo* climax occurs in measure 17 on the text, “Sorte fiera e inaudita” (“What cruel, unheard-of fate”). The climax is further heightened by the *tenuti*. While the chord in measure 17 is not technically a Fire-Chord, its ties to the beginning of “Ov è Lass’, Il Bel Viso?” seems to suggest that it functions as one. The last beat of measure 18 lends an abrupt end to the climax, appropriately on the text, “Che’l tacer mi d’a morte e’l pianger vita” (“That silence gives me death and weeping life”).

The return of A (Example 30), only six bars long, is almost identical to the first four

Example 30: “Io Piango,” mm.19-27

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measures of the piece. Measures 25-27 are a repeat of “Io piango” (“I’m weeping”), ending on the same chord that ended the first A section, a half-cadence with an added C[#]. As in “Quando Son Più Lontan,” the unresolved cadence now seems to be endowed with more finality.

There is a stark contrast between the A and B sections. The B section reintroduces the rhythm and texture of “Ovè Lass’, Il Bel Viso?.” The same-note declamation commences, angrily climaxes with its *fortissimo*, wide, *divisi* chords, and returns to the melancholy of the A section.

Performance Considerations

“Io Piango” is moderately difficult. The tempo is relatively slow, and the melodies and harmonies are mostly straightforward. However, there are a few rehearsal and interpretation issues worth considering.

The climax in B will present rehearsal challenges. As seen in measure 17, the repeated chord is extremely dissonant, consisting of D[#], A[#], E, E[#], and F[#] (see Example 29, pp.61). Perhaps initially “building up” the chord would be helpful; that is, have each singer enter on his or her note and sustain until all the parts have entered. Begin with the bass, Tenor II, Alto I, Soprano II, and Soprano I in turn, who create a d[#] minor chord. Then add Tenor I, followed by Alto II, who contribute the dissonance. This technique may be repeated several times until the singers begin to internalize this complicated harmony. Make sure that the Tenor Is and Alto IIs realize that they have the dissonant tones and should avoid the tendency to “succumb” to the minor triad.

The key scheme for the movement is c[#] minor for the A sections and C[#] Major, though more ambiguous, for the B section. It is probably most efficient to use E *do*. There will be several altered syllables, but this home key may serve the reading best.

The movement is straightforward and should not pose many problems for the conductor. The tempo for the movement is quite slow, quarter=48. Tempo control and achieving the appropriate intensity could be difficult. A subdivided pattern may be appropriate in places. Subdividing will prevent unwanted acceleration.

The vocal ranges for “Io Piango” are generally comfortable (see Table 8). However, the basses have a pervading pedal tone that may prove difficult. The *pp* at measure 10 (see Example 29, p.61) is advantageous since low pitches usually tune more easily when they are sung softly. Therefore, the conductor should be mindful of the bass part when deciding to what degree the dynamic is increased beginning in measure 13, so that there is sufficient ability for all parts to achieve a balanced *ff* in measure 17.

The most troublesome passage is the section that alludes to the first piece in the cycle (see Example 29, p.61). Soprano I, as in the first piece, must sing several repeated *f^{#ll}*s with *tenuti* in measure 17, and ascends to a *g^{#ll}* in measure 18 at the apex of the phrase. Tenor I has the same challenge on *e^l* in these two bars. The singers should take advantage of the *ff* dynamic, keep their throats and necks relaxed, and allow the diaphragm to exert the most energy needed to realize the *tenuti*.

Table 8: Ranges and Tessituras for “Io Piango”

Voice	Low	High	Average Range
Soprano I	c ^{#ll}	g ^{#ll}	e ^l to b ^l
Soprano II	c ^{#ll}	e ^{ll}	e ^l to b ^l
Alto I	c ^{#ll}	c ^{#ll}	e ^l to b ^l
Alto II	c ^{#ll}	c ^{#ll}	e ^l to b ^l
Tenor I	e [#]	e ^l	f [#] to c ^{#ll}
Tenor II	e [#]	d ^l	f [#] to c ^{#ll}
Bass I	G [#]	a [#]	A to e
Bass II	G [#]	a [#]	A to e

For the A section, appropriate to the *doloroso* marking and the dotted-quarter/eighth and dotted-eighth/sixteenth “weeping” figures, the singers may employ a tone creating a feeling of warmth and richness. At the beginning of B in measure 10, there is a seven measure build-up to the climactic statement of musical material from the “Ovè, Lass’, Il Bel Viso?.” The tension in this preparation to the climax lies in the bass G[#] pedal tone “trapping” the other voices that widen and thicken. Two interpretive choices may be suitable for this passage. First, a very subtle *accelerando* could be employed in these seven bars, measures 10-16. Second, and probably more fitting, vocal tone may be altered through the life of these measures. The singers may begin measure 10 with very rich, round vowels. As the dynamic increases from *pp* to *ff*, the tone becomes more forward and biting. At the climax in measure 17, then, the singers are armed with the properly potent timbre for “Sorte fiera e inaudita” (“What cruel, unheard-of fate”).

This is the only piece in the cycle that uses dotted figures as a primary motive (see Example 28, p.60). The first three measures of the piece display both forms of the dotted figure as seen in this piece: dotted quarter/eighth and dotted eighth/sixteenth. These “weeping” figures may be effective when employing a *messa di voce* on the dotted note in these, enduing the figures with dramatic emphasis. Also, the *messa di voce* will facilitate placing a small space at the dot, helping to make the figure absolutely rhythmically accurate; that is, the space may prevent a tendency toward making the two-note motive more of a triplet.

“Luci Serene E Chiare”

Text

Luci serene e chiare,
Voi m’incendete, voi; ma prov’ il core
Nell’ incendio diletto, non dolore.
Doci parole e care,

Eyes serene and clear,
You inflame me, but my heart must
Find pleasure, not sorrow, in the fire.
Words sweet and dear,

Voi mi ferite, voi; ma prov' il petto
Non dolor ne la piaga, ma diletto.
O miracol d'amore!
Alma ch'è tutta foco e tutta sangue,
Si strugge e non si duol, mor' e non langue.
-Ridolfo Arlotti

You wound me, but my breast must
Find pleasure, not sorrow, in the wound.
O miracle of love!
The soul that is all fire and blood,
Melts yet feels no sorrow, dies yet does not languish.
-Translation by Erica Muhl. Used by permission.

In this madrigal poem, the blindly optimistic writer is determined to experience his loved one's disdain as pleasure. His devotion to his beloved is so profound that he is resolved to enjoy his torture. Each statement is an effort to convince himself to find contentment in the pain.

Ridolfo Arlotti, from Ferrara, is the only known author of this group of poems who was not a composer. Very little information has been discovered about this poet. However, Watkins contends that Arlotti must have been musically knowledgeable, because Gesualdo wrote to him about a *madrigaletto*.¹⁰⁷ Further evidence of Arlotti's association with Gesualdo is a florid and flattering description of Donna Leonora, Gesualdo's wife.¹⁰⁸

As in the other settings, Lauridsen repeats parts of the text to great effect. In the B section, where "O miracol d'amore" ("O miracle of love") is set, Lauridsen repeats the text phrase several times (Example 31, p.67), creating an interesting effect inciting exuberance. On the first statement of the word "*amore*," the composer explores an unusual treatment. In the soprano, alto, and bass, the last note corresponding to the second syllable of "*amore*," bears a *staccato*, contributing to the "bouncy" English style that inspired Lauridsen.¹⁰⁹

¹⁰⁷ Watkins, *Gesualdo*, 71.

¹⁰⁸ Ibid, 43.

¹⁰⁹ Morten Lauridsen, Interview by author.

20

$\text{♩} = 176$ Più mosso (♩ = 176)

p lightly

O mi - ra - col d'a - mo - re!

p lightly

O mi - ra - col d'a - mo - re! *mf* O mi - ra - col d'a - mo -

p lightly

O mi - ra - col d'a - mo - re! *mf* O mi - ra - col d'a - mo -

p lightly

O mi - ra - col d'a - mo - re! *mf* O mi - ra - col d'a -

Example 31: “Luci Serene E Chiare,” mm.20-23
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Analysis

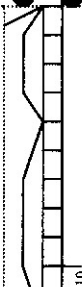
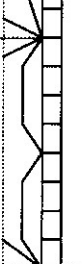
“Luci Serene E Chiare,” in b minor, is the other of the two fast movements, and is also in ABA form (See Table 9, p.68). The first part of the A (Example 32, p.69) section contains several accidentals and the melodic material is very angular. The piece opens in a meter of 2/1 and may utilize *augenmusik*; tenors open the piece with two whole notes that may portray a pair of “luci” (“eyes”).¹¹⁰ The other voices answer by scurrying around in leaping, chromatic melodies cadencing on C[#] Major.¹¹¹

The following component of the A may also draw from Renaissance compositional practices. The section is in four-part polyphony (Example 33, p.69), with the melodic material containing a prominent ascending fourth. The reader will recall a similar passage in

¹¹⁰ Lauridsen claims that he was not conscious that Monteverdi’s setting of the same text suggested the same visual significance. Interview by author.

¹¹¹ Given that C[#] Major is an unrelated chord in b minor, and that the measures before this cadence are marked by polyphonic writing and half-step dissonances, this phrase ends aptly, perhaps suggesting a startling clarity for the word “chiare” (“clear”).

Table 9: Graph of "Luci Serene E Chiare"

Form	A		FC		Fine	
Key	b					
Harmony	Cadences on unrelated C-Sharp chord in m.4, and on half-cadence in m.8.		Lands solidly on C Major chord before moving through IV (Dorian feel) and ending on half cadence.			
Rhythm	Constant meter changes appear to suggest a paradox to the word "clear."		The more consistent 3/2 contrast to beginning passage. Last three measures of A point to declamatory rhythm at beginning of first piece, though augmented.			
Meter	2 3 4 3 2 3 5 2 1 2 2 1 1 2 2 1		3 5 3 3 2 2 2 1		3 3 2 2	
Tempo			10			
	<i>Alegretto</i>					
	<i>mp</i>		< <i>mf</i> > <i>mp</i>			
Melody	Tenors begin highly contrapuntal section cadencing in just four bars. Sopranos have leaping and chromatic melody, while other parts skipping and chromatic. Next four bars are the same except for a different cadence (see harmony above).		New theme in Sopranos and Tenors (skipping, leaping, chromatic), while altos and basses have two different countermelodies. This section polyphonic, except at end when the rhythmic declamation of first piece reappears in last three			
Text	1. Luci serene e chiare, 2. Dolci parole e care,		1. Voi m'incendete voi; ma prov' il core/ Nell' incendio diletto, non dolore. 2. Voi mi ferrite, voi; ma prov' il petto/ Non dolor ne la piaga. ma diletto.			

Allegretto (♩ = 144)

mp legato

1. Lu - ci se - re - ne, se - re - ne e chia - re, —
 2. Dol - ci pa - ro - le, pa - ro - le e ca - re, —

mp legato

1. Lu - ci — se - re — ne e chia - re, —
 2. Dol - ci — pa - ro — le e ca - re, —

mp legato

1. Lu - ci — se - re — ne e chia - re, —
 2. Dol - ci — pa - ro — le e ca - re, —

mp legato

1. Lu - ci — se - re - ne e chia - re, —
 2. Dol - ci — pa - ro - le e ca - re, —

Example 32: “Luci Serene E Chiare,” mm.1-4

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10

Voi m'in - cen - de - te, voi m'in - cen - de - te,
 Voi mi fe - ri - te, voi mi fe - ri - te,

Voi m'in - cen - de - te, voi m'in - cen - de - te,
 Voi mi fe - ri - te, voi mi fe - ri - te,

Voi m'in - cen - de - te, voi m'in - cen - de - te, voi m'in - cen - de - te,
 Voi mi fe - ri - te, voi mi fe - ri - te, voi mi fe - ri - te,

Voi m'in - cen - de - te, voi m'in - cen - de - te,
 Voi mi fe - ri - te, voi mi fe - ri - te,

mf *riten.* 15 FC *poco rit.*

voi m'in - cen - de - te, voi; ma prov' il co -
 voi mi fe - ri - te, voi; ma prov' il pet -

mf *riten.* *poco rit.*

voi m'in - cen - de - te, voi;
 voi mi fe - ri - te, voi;

mf *riten.* *poco rit.*

de ri - te, voi;
 ri - te, voi;

mf *riten.* *poco rit.*

te, voi;
 te, voi;

Example 33: “Luci Serene E Chiare,” mm.9-15

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“Quando Son Più Lontan,” the parallel piece to “Luci Serene E Chiare,” complete with similar texture and ascending fourth. The polyphony evolves into more reckless, angular melodic material in all the voices, measures 13-14 (see Example 33, p.69). A Fire-Chord is sustained in measure 15, while the soprano employs the ascending fourth melody. In measure 16 (Example 34), the tenors return to the same motive while the other voices

Example 34 shows a musical score for four voices (Soprano, Alto, Tenor, and Bass) in 3/4 time, marked *mp a tempo*. The lyrics are in Italian. The piece ends with a *Fine* marking and a repeat sign. The lyrics for the Soprano and Alto parts are: "re to Nell' in - cen - dio di - let - to, non do - lo - re. Non do - lor ne la pia - ga, ma di - let - to." The lyrics for the Tenor and Bass parts are: "ma prov' il co - re, di - let - to, non do - lo - re. ma prov' il pet - to, la pia - ga, ma di - let - to." The piece ends with a *Fine* marking and a repeat sign.

Example 34: “Luci Serene E Chiare,” mm.16-19
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move to an E Major chord. In the last three measures of A, beginning in measure 17, the voices become homophonic and declamatory, rhythmically reminiscent of the first piece, though the note values here are augmented. The section ends in a half-cadence, and is repeated immediately on the second verse text.

The B section opens with dance-like rhythms and crisp triple time (see Example 31, p.67). This section is curious and may point to *augenmusik*. More often than not, the half note is the unit of pulse in the A section. For the B section, the quarter note is the pulse unit. However, the composer indicates that the proportion between the two sections is half=quarter. Thus, there is no concrete reason to change the metric scheme here except to

give a visually more frantic and exciting look to the notation for the polyphonic texture in B, as the long, white notes of the previous section pale in contrast to the busy black notes of the new section. Further, the “change” of key also may be a product of *augenmusik*. The previous section cadences on F[#] Major. The new section is in G^b Major, not F[#] Major. Though the keys are enharmonic, the performer may infer a more other-worldly atmosphere, simply by “feeling” the change of key as it appears in the score. It also contains short strolls through II in measure 22, perhaps suggesting transposed Lydian.

Another musical embodiment of text occurs throughout the life of the B section, best observed in the soprano line (Example 35, p.72), though occurring to a lesser degree in the other voices. In measure 20, the soprano begins on B^b for the first statement of “O miracol d’amore!” (“O miracle of love!”). The second statement (m.24) begins higher, on C^b, and the final statement (m.26) sequences still higher, on D^b, adding to the joyful frenzy.

On the text, “Alma ch’è tutta foco e tutta sangue” (“The soul that is all fire and blood”), the polyphony ends (Example 35, m.28, p.72), and the poem is finished in four-part declamation, ending on a half-cadence, and marking the end of B. The return of A is accomplished with *D.C. al Fine*.

Performance Considerations

Lauridsen has fingered “Luci Serene E Chiare” particularly as the one most difficult to do well.¹¹² Also, like “Amor, Io Sento L’alma,” he advocates initial reading slowly without text, then slowly with text.¹¹³ The fast tempo, meter changes, angular melodies, and complex harmonies make this piece the most demanding of the set.

¹¹² Morten Lauridsen, Interview by author.

¹¹³ Ibid.

20 Più mosso (♩ = 176)

p lightly O mi - ra - col d'a - mo - re!

p lightly O mi - ra - col d'a - mo - re! *mf* O mi - ra - col d'a - mo -

p lightly O mi - ra - col d'a - mo - re! *mf* O mi - ra - col d'a - mo -

p lightly O mi - ra - col d'a - mo - re! *mf* O mi - ra - col d'a -

25 *p darker* O mi - ra - col d'a - mo - re! *mp* O mi - ra - col d'a - mo - re! *sub. p* *lightly* Al - ma ch'è tut - ta

p darker re! O mi - ra - col d'a - mo - re! *mp* O mi - ra - col d'a - mo - re! *sub. p* *lightly* Al - ma ch'è tut - ta

p darker re! O mi - ra - col! O mi - ra - col! *mp* *sub. p* *lightly* Al - ma ch'è tut - ta

p darker mo - re! O mi - ra - col! O mi - ra - col! *mp* *sub. p* *lightly* Al - ma ch'è tut - ta

30 *rit.* *mp a tempo* fo - co e tut - ta san - gue, Si strug - ge e non si duol, mor' e non lan - gue.

rit. *mp a tempo* fo - co e tut - ta san - gue, Si strug - ge e non si duol, mor' e non lan - gue.

rit. *mp a tempo* fo - co e tut - ta san - gue, Si strug - ge e non si duol, mor' e non lan - gue.

rit. *mp a tempo* fo - co e tut - ta san - gue, Si strug - ge e non si duol, mor' e non lan - gue.

Example 35: "Luci Serene E Chiare," mm.20-33
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The opening four measures present several rehearsal issues. First, the melodies contain many accidentals and the angular soprano melody is particularly treacherous. Second, each voice in measure two has an entrance at a different place in a very fast 3/2 bar. Third, the voices move from b minor to an unrelated C# Major cadence in only four measures.

Another difficult passage is also found in the A section, in measures 13-15 (see Example 33, p.69). Every part performs an angular, chromatic melody in the midst of the enduring fast tempo and a meter change. There are also leaps into dissonance.

The B section, where “O miracol d’amore!” is repeated, offers articulation challenges. The *staccati* in measure 21 (see Example 35, p.72) require the soprano, alto, and bass to interrupt the word “amore” (“love”). Less awkward, the tenor *staccato* occurs on the last syllable of the same word. This *staccato* does not have to undermine the correct accentuation on the word “amore,” as long as the singers are careful not to equate “*staccato*” with “accent.” The other voices should regard their slurs in the musical “shading” sense of the term, not only merely indicating that every note in that bar occurs on the same syllable. This application, as it requires a subtle *decrescendo* to the end of the slur, will ensure that the *staccati* are not punched.

Another issue of articulation lies in the *tenuti* found in the bass and alto. The alto *tenuto* in measure 22 only lasts for one-half beat, making its execution difficult. The altos should be sure to phrase at the exclamation point in that measure. Starting anew on the *tenuto* with a quick, extra surge of breath will be helpful. The bass *tenuti* will be easier to achieve because they occur on longer notes.

The A section also contains a passage of repeated text, “Voi m’incendete” (“You inflame me”). Most of these phrases end at different times for each voice part. If each voice

lifts between each statement, ending each successive phrase softer and beginning the next statement stronger, an exciting cross-rhythmic effect will result.

The most difficult conducting issue concerns the meter changes at the beginning, since 2/1 and 3/1 are not common meters. The conductor will gesture the following for the first four measures and parallel passages: measure 1, subdivided two pattern; measure 2, three pattern; measure 3, four pattern; measure 4, subdivided three keeping the half notes constant. This conducting scheme will ensure a gesture on every half note value.

The use of solfege will be beneficial for introduction of the piece to the singers. Although there are altered syllables, D *do* is most sensible for the A section. For the B section, clearly in G^b Major, G^b *do* would serve the choir well. Given the tonal shift at the end of the B section, perhaps an abrupt shift in solfege cannot be avoided. Six measures from the end of B, where the tonality suddenly returns to a more consistent G Major, would be the most logical place for a return to D *do* (see Example 35, p.72).

The vocal ranges for “Luci Serene E Chiare” are generally comfortable Table 10, p.75. However, the angular melodies of the A section cover a wide range of pitches in a very short time in measures 13-15. This example is perhaps most challenging for altos, as their melody may require negotiation between head and chest registers. Also, measure 13 finds the sopranos ascending to an a^{||}, made less challenging because it is approached by step.

If one wanted to experiment with straight-tone in the cycle, this piece would be the most seemly vehicle. The opening line of text, “Luci serene e chiare” (“Eyes serene and clear”), perhaps suggests that a “clear” tone would not be out of place. The fast tempo and angular melodies may also welcome straight-tone. Another compelling reason to consider straight-tone is the B section, which Lauridsen modeled after the English style; England,

Table 10: Ranges and Tessituras for “Luci Serene E Chiare”

Voice	Low	High	Average Range
Soprano	c ^{#1}	a ¹¹	b ^{b1} to f ¹¹
Alto	g	b ¹	c ^{#1} to g ^{#1}
Tenor	e [#]	g ^{b1}	b to f ^{#1}
Bass	F [#]	c ^{#1}	B to f [#]

perhaps due to its boychoir tradition, is probably the country most associated with straight-tone.

“Se Per Havervi Oime”

Text

Se per havervi, oime, donato il core,
 Nasce in me quell'ardore,
 Donna crudel, che m'arde in ogni loco,
 Tal che son tutto foco,
 E se per amar voi, l'aspro martire
 Mi fa di duol morire,
 Miser! Che far debb'io
 Privo di voi che sete ogni ben mio?
 -Text from *Primo Libro de Madrigali*
 by Monteverdi

If, alas, when I gave you my heart,
 There was born in me that passion,
 Cruel Lady, which burns me everywhere
 So that I am all aflame,
 And if, loving you, bitter torment
 Makes me die of sorrow,
 Wretched me! What shall I do
 Without you who are my every joy?
 -Translation by Erica Muhl. Used by permission.

The final piece, “Se Per Havervi, Oime,” is a madrigal poem. The poet is in utter despair at the thought of living without the affection of his loved one, and laments his compromised and miserable state. While this movement is extremely well-conceived, its genius lies in its musical facets, not so much in ways that Lauridsen has, in the earlier pieces, employed localized manipulations of text. There is text repetition, but the repetition is of larger textual units, and serves to create the structural pillars, the A sections.

Analysis

“Se Per Havervi, Oime” is squarely in D^b Major (Example 36, p.77). Again, the form is ABA (Table 11, p.76), though the B section is very brief. The A section begins with

Table 11: Graph of "Se Per Havervi, Oime"

Form	A	A'	FC	FC	FC	FC	B	A	FC	
Key	D-Flat						b-flat	D-flat		
Harmony	Prominent G ^b with added fourth. Clearly in D ^b	Prominent G ^b with added fourth. Clearly in D ^b	Moves through IV, V, and VII (Fire-Chord) with an another added tone, F.				Strong return to movement I with original Fire-Chord in its original key	Prominent G ^b with added fourth. Clearly in D ^b	Prominent G ^b with added fourth. Clearly in D ^b	Ends on G ^b with added fourth.
Rhythm	Very syllabic text treatment. Strong 4/4 established. Monteverdi ornamentation first emerges in m. 4. (See Renaissance elements discussion.) Main theme marked by the combination of an eighth and two sixteenths.	Same as first four measures	Monteverdi ornamentation in full force				Shift to 6/4. Same-note, declamatory rhythm precedes the return of the original Fire-Chord from first piece	Like beginning	Like beginning	The rhythm (eighth/two sixteenths) of the main theme happens simultaneously in all parts, not polyphonically
Meter	4 4						6 4	4 4		
mm.										
	<i>molto espressivo</i>									
Melody	<i>p</i> Homophonic introduction, sopranos have a melody marked by a prominent fi-do. Then main melody begins in m. 2 in tenor line (stepwise, leaping) and is used polyphonically. In effect, the theme is passed from one voice to another, highlighting the text. Basses never have this main theme.	<i>mp</i> After homophonic introduction, main melody (stepwise, skipping) is used polyphonically. In effect, the theme is passed from one voice to another.	<i>mf</i> Monteverdi ornamentation, perhaps more of a rhythmic event, introduced in m. 4 and continues vigorously.	<i>f</i>	<i>f</i>	<i>f</i>	<i>p</i> Tenors have melody (stepwise, skipping, chromatic) while other voices sustain Fire-Chord	<i><f</i>	<i>mp</i>	<i>pp</i> <i>>niente</i>
Text	Se per havervi, oime, donato il core./ Nasce in...	...me quell'ardore./ Donna crudel,...	...che m'arde in ogni loco./ E se per amar...					Privo di voi che sete ogni ben mio?	...donato il core	...donato il core/ Se per havervi, oime...

Molto espressivo (♩ = 84)
p legato

Se per ha-ver-vi oi-me,
 Se per ha-ver-vi oi-me,
 Se per ha-ver-vi oi-me, do-na-to il
 Se per ha-ver-vi oi-me,
 do-na-to il co-re,
 do-na-to il co-re,
 co-re Na-sce in
 co

Example 36: “Se Per Havervi, Oime,” mm.1-4
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choral declamation on the text, “Se per havervi, oime” (“If, alas”). In measure two, the tenors begin a polyphonic passage congruent with “donato il core” (“gave you my heart”), offering the head motive to the altos, who in turn hand the theme to the sopranos. The Monteverdian ornaments, little “flickers” of emotion, usually a dotted eighth followed by four sixty-fourth notes, are first seen in the soprano part in measure 4, and are prevalent in the beginning A section.

A¹ (Example 37, p.78) is very similar in tonality and texture to the beginning A, though it arrives at a climax in measure 11, complete with a *forte* dynamic, cluster chords, and the difficult Monteverdian ornament in every voice but the bass.

5

rit. mp a tempo

Se per ha - ver - vi oi - me,

rit. mp a tempo

Se per ha - ver - vi oi - me,

rit. mp a tempo

me quel - l'ar - do - re, Se per ha - ver - vi oi - me, Don - na cru -

rit. mp a tempo

re, Se per ha - ver - vi oi - me, cru -

Don - na cru - del, cru - del, che m'ar-de in

Don - na cru - del, che m'ar-de in

del, che m'ar-de in

del, che m'ar-de in

10

stringendo e crescendo mf

o - gno lo - co, che m'ar-de in o - gno lo - co, che m'ar-de in

stringendo e crescendo mf

o - gno lo - co, che m'ar-de in o - gno lo - co, che m'ar-de in

stringendo e crescendo mf

o - gno, che m'ar-de in o - gno, che m'ar-de in

stringendo e crescendo mf

o - gno, che m'ar-de in o - gno, che m'ar-de in

Example 37: "Se Per Havervi, Oime," mm.5-12
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 (Continued on next page)

(♩ = 96)

o gno lo - co, Tal che son tut - to fo - co, son tut - to

o - gno lo - co, Tal che son tut - to fo - co, son tut - to

o - gno, Tal che son tut - to fo - co, son tut - to

o - gno, Tal che son tut - to fo - co, son tut - to

The following 6/4 ushers in the B section (Example 38), only four measures in length.

The most striking aspect of this section is its setting of the word “voi” (“you”) in measure 14

fo - co, E se per a - mar voi, a - mar

fo - co, E se per a - mar voi, a - mar

fo - co, E se per a - mar voi, l'a - spro mar - ti

fo - co, E se per a - mar voi, a - mar

15 FC vo, Mi - ser! Mi-ser! che far deb - b'i - o Pri - vo di

vo, Mi - ser! Mi-ser! che far deb - b'i - o

re, Mi fa di duol mo - ri re, Mi - ser! che far deb - b'i - o

vo, Mi - ser! Mi-ser! che far deb - b'i - o

Example 38: “Se Per Havervi, Oime,” mm.13-16

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in the original Fire-Chord from the first piece in the cycle.¹¹⁴ In that measure, the tenors resume the text setting, while the other voices repeat “amar voi” (“loving you”).

Before the text is finished, the texture, meter, and key of A return for “Privo di voi che sete ogni ben mio?” (“Without you who are my every joy?”). Again, like the opening A, the step-wise motive is passed from voice to voice (Example 39). After the

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 4/4 time, key of B-flat major. The lyrics are: "voi che se - te o - gni ben", "Pri - vo di voi che se - te o - gni ben", "Pri - vo di voi che se - te o - gni ben", and "voi che se - te o - gni ben". The score includes dynamic markings (mf, f) and performance instructions (rit.).

Example 39: “Se Per Havervi, Oime,” mm.17-18
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entire poem has been set, virtually the same musical material is used to reiterate “donato il core” (“gave you my heart”), as in Example 40, p.81. The end of the piece (Example 41, p.81) is musically and textually as the beginning; “Se per havervi oime” is found in augmented note values, cadencing deceptively on a G^b Major chord with an added fourth. The unresolved ending seems to underscore the text, “If alas.”

¹¹⁴ Lauridsen makes this a significant musical event because, according to him, “you” are the reason for the cycle, Interview by the author.

Example 40: “Se Per Havervi, Oime,” mm.19-20
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Example 41: “Se Per Havervi, Oime,” mm.24-26
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Performance Considerations

“Se Per Havervi, Oime” is generally not difficult. The piece begins with all the voices singing sixteenth notes at a weak place in the bar (see Example 36, p.77). To ensure a clean entrance, the singers may inhale precisely on the sixteenth rest preceding their entrance.

The most difficult facet of this piece lies in the Monteverdian ornamentation. Similar figures were probably written for solo voices in the time of Monteverdi; performing it accurately within a section will prove difficult. First, a space in the dot may be beneficial, creating a “pivot point” for the sixty-fourth notes that follow. Second, the initial rehearsals should allow the singers to sing a syllable for every note in the figure. If the rehearsal tempo is slow enough, the solfege syllables may suffice. This stage of the rehearsal should also find the singers ever conscious of the eighth-note subdivision, helping to demystify the sixty-fourth notes. Eventually, the singers should attempt the figure on the syllable indicated in the score. Diaphragmatic involvement on each sixty-fourth is essential. The singers should be cautious at the *stringendo*; this slight *accelerando* will make total rhythmic accuracy even more difficult.

Another rehearsal issue is the coordination of the indicated *portamento* in the tenor in measure 14 (see Example 38, p.79). The conductor will need to decide whether to begin the *portamento* immediately after singing the E^b, or whether to wait a half beat. In the score, Lauridsen indicates a “slight” *portamento*. This writer prefers waiting a half beat.

Presentation of key to the choir is simple. The movement is in D^b Major, with a brief move to the relative minor. As a result, D^b *do* should be used.

Like the other pieces, “Se Per Havervi, Oime” generally offers the singers manageable vocal ranges (Table 12, p.83). At the end of the A section, tessituras for the sopranos and tenors are rather high. These melodies, which culminate on a^{bl} for Soprano I and a^{bl} for Tenor I, occur on repeated text. Presumably, the conductor will elect to have the choir breath after every statement of “che m’ardein ogno loco” (“which burns me everywhere”). The extra breaths will make negotiating the high *tessitura* even more difficult. When phrasing, the singers should consider keeping the space in the throat exactly the same,

and reenter with plenty of free air, so that the difficulty brought about by stopping and starting is minimized.

This piece holds the lowest bass note (D^b) in the cycle. Unfortunately for Bass II, the dynamic is *f*. However, perhaps the Bass IIs do not need to observe this dynamic so literally; bass I doubles the D^b up an octave, so that, the D^b Major chord will sound with the root of the chord in the bass, even if the Bass IIs are softer than the rest of the voices. Also encouraging, the low note only lasts for a half beat.

Table 12: Ranges and Tessituras for “Se Per Havervi, Oime”

Voice	Low	High	Average Range
Soprano I	c ^{bl}	a ^{bl}	a ^{bl} to e ^{bl}
Soprano II	c ^{bl}	f ^l	a ^{bl} to e ^{bl}
Alto I	a ^b	c ^{ll}	d ^{bl} to a ^{bl}
Alto II	a ^b	c ^{ll}	d ^{bl} to a ^{bl}
Tenor I	e ^b	a ^{bl}	a ^b to e ^{bl}
Tenor II	e ^b	f ^l	a ^b to e ^{bl}
Bass I	B ^b	d ^{bl}	d ^b to a ^b
Bass II	D ^b	d ^{bl}	d ^b to a ^b

According to Lauridsen, this piece should be performed extremely warmly, “like a whole symphony of celli.”¹¹⁵ This may be achieved by extra attention to rich tone and uninterrupted legato line.

¹¹⁵ Morten Lauridsen, Interview by author.

CONCLUSION

Morten Lauridsen's *Madrigali* has inspired an involved study. The research and analysis have led to a great admiration for the composer and his setting of these pieces in particular. The composer's love of poetry is evident in the work. With the overall mood created and more localized devices that aid in word painting, the listener can always observe the musical underscoring of text. The pieces are worthy vehicles for the poetry, from the desperation of the same-note declamation and fragmented text of "Ov'è Lass', Il Bel Viso?;" to unquenchable growth of flames in "Quando Son Più Lontan;" the delirious joy of the fast, metrically changing, melodically fluttering "Amor, Io Sento L'alma;" the mercurial emotion of the slow weeping figures turned dissonant shouts in "Io Piango;" the exuberant, bouncy, English-inspired B section that feeds the poet's delusion in "Luci Serene E Chiare;" and the resignation of the harmonically "staid" "Se Per Havervi, Oime."

This complex work is executed through simple construction. All of the settings are in ABA form. Each section is quite clearly delineated, and, with only a couple of exceptions, almost always in more traditional key schemes, such as a minor key for the A section and the relative Major for the B section.

With Lauridsen's seeming synthesis of Renaissance compositional ideas, much of the passages' voice leading looks in the score as though it could have originated in the sixteenth-century. However, the chromaticism in such passages and highly angular melodies, meter changes, and the fragmenting of text—even in the middle of a word—in surrounding areas help in creating a thoroughly fresh work.

Madrigali is a complex work and should only be attempted by advanced groups. It is also a piece for chamber choir, so the forces should be somewhat limited. The singers should not be so large in number that the cycle's intimacy and subtleties are compromised.

Extensive score study on the part of the conductor is absolutely essential. Despite the simple forms and relatively straightforward key schemes, the work is deceptively difficult.

Systematic presentation to the choir is of paramount importance. These “simple” elements could well be presented first, after which presentation should delve increasingly through more complex layers.

Simply learning the notes and rhythms will take plenty of time. However, the real genius in the work is how Lauridsen’s compositional techniques and treatment of the text are largely in existence to breathe life into the poetry. Ample time should be allotted to relay to singers pertinent issues of interpretation and word painting, knowledge that will only enhance their understanding, appreciation, and enjoyment of the music. The writer hopes that the above discourse will help in arriving at those realizations; suggestions that may aid the learning of the cycle have been presented for each piece.

With its dramatic extremes and “avant-garde” effects, the reconceived late Renaissance Italian madrigal seems to find a comfortable dwelling in modern attire. By resurrecting this old form and dressing it so aptly in a weaving of Renaissance and contemporary compositional treatments, Morten Lauridsen has quite possibly written a work that should remain a staple in the choral repertoire for many years to come.

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_____. S.v. "Schaffen, Henri" by Don Harran, v.23, 701.

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APPENDIX A

LETTER OF PERMISSION FROM ERICA MUHL

Subject: Re: Lauridsen project

Date: Fri, 17 Jan 2003 14:12:59 -0800

From: Erica Muhl <Muhl@usc.edu>

To: Leonard Raybon <raybon@tulane.edu>

on 1/15/03 11:57 AM, Leonard Raybon at raybon@tulane.edu wrote:

> Dear Dr. Muhl,
>
> As I told you in my phone message, I am writing a monograph on the Six
> Fire-Songs of Morten Lauridsen. I have spoken with him at length about
> the cycle and he approves.
>
> Since your translations are the ones on which he based his understanding
> of the Italian poems, I would very much like to gain permission from you
> to use the same translations in my document.
>
> If you are agreeable, what would I need to do to make this permission
> official?
>
> Thank you so much,
>
> Leonard Raybon
> Director of Choirs,
> Tulane University, New Orleans, LA
>
>
Dear Leonard,

As long as Dr. Lauridsen approves of the project, you have my permission to use the translations in your dissertation. Please note, however, that this permission is limited to publication of the dissertation by LSU (which I believe you said in your phone message was where you were completing your doctorate). Should the dissertation at any time in the future be published by any entity other than LSU, you must seek additional permission directly from me.

This e-mail should suffice for official purposes. Good luck with the project and with your doctorate.

Erica Muhl

APPENDIX B

LETTER OF PERMISSION FROM PEERMUSIC

Peermusic Classical

810 Seventh Ave., 10th floor, New York, NY 10019 tel: (212) 265-3910 fax (212) 489-2465

Reprint Permission for Theses/Dissertations

-To:

Leonard Raybon
Director of Choirs
Tulane University
New Orleans, LA

-In Reference To The Following Work(s):

MADRIGALI: Six Firesongs on Italian
Renaissance Poems, by Morten Lauridsen

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Accepted and agreed: Clara Raybon Date: 6-11-03
Signature of Applicant

Permission granted: For Peermusic Classical Date: 6/18/03
For Peermusic Classical

APPENDIX C

DISCOGRAPHY OF ALL-LAURIDSEN RECORDINGS

Lauridsen: The Complete Choral Cycles; Oregon Chamber Chorus, Choral Cross-Ties; Bruce Browne, conducting; Fresh Water Records, 1996.

Lauridsen: Lux Aeterna; Los Angeles Master Choral; Paul Salamunovich, conducting; Rubeda Canis Musica, 1998.

Lauridsen: Northwest Journey; Viklarbo Ensemble, Donald Brinegar Singers; Rubeda Canis Musica, 2000.

Lauridsen: O Magnum Mysterium and Other Choral Cycles; Nordic Chamber Choir; Nicol Matt, conducting; Bayer Records, 2000.

APPENDIX D

LIST OF LAURIDSEN'S PUBLISHED CHORAL WORKS

Peermusic (New York/Hamburg):

Faber Music (London):

Lux Aeterna; Chorus and orchestra or organ

Les Chansons des Roses; Chorus *a cappella*

“Dirait-on” from the cycle available SATB, TTBB, SA chorus, solo voice and piano, mixed duet

Mid-Winter Songs; Chorus and piano

Madrigali: Six “Fire-Songs” on Italian Renaissance Poems; Chorus *a cappella*

O Nata Lux; Chorus *a cappella*

Ave Maria; Chorus *a cappella*

Ubi Caritas Et Amor; Chorus *a cappella*

Opus Music Publishers, Inc. (Northbrook, IL):

Four Madrigals on Renaissance Texts; Chorus, flute, bassoon, violin, cello, tambourine

O Love, Be Fed with Apples While You May; Chorus and piano

Mid-Winter Songs; Chorus and piano

Neil A Kjos, Co. (San Diego, California):

O Come, Let Us Sing unto the Lord; Chorus and piano or organ

I Will Lift up Mine Eyes; Chorus *a cappella*

Augsburg Publishing House (Minneapolis, MN):

Praise Ye the Lord; Chorus *a cappella*

APPENDIX E

INTERNATIONAL PHONETIC ALPHABET TRANSCRIPTIONS OF EACH PIECE

“Ov’è Lass’, Il Bel Viso?”

Ov’è lass’, il bel viso? ecco, eì s’asconde.

[ovɛ][las][iʎ][bɛl][vizo][ɛkkɔ][ɛi][saskondɛ]

Oimè, dov’il mio sol? lasso, che velo

[ɔimɛ][dovil][miɔ][sɔl][lassɔ][kɛ][velɔ]

S’è post’inanti et rend’oscur’ il cielo?

[sɛ][postinanti][ɛt][rɛndɔskuril][il][tʃɛlɔ]

Oimè ch’io il chiamo et veggio; eì non risponde.

[ɔimɛ][kiɔ][il][kjamɔ][ɛt][veddʒɔ][ɛi][non][rispondɛ]

Dhe se mai sieno a tue vele seconde

[dɛ][sɛ][maɪ][sjɛnɔ][a][tuɛ][velɛ][sɛkondɛ]

Aure, dolce mio ben, se cangi pelo

[a:urɛ][dɔltʃɛ][miɔ][bɛn][sɛ][kandʒi][pɛlɔ]

Et loco tardi, et se’l signor di Delo

[ɛt][loko][tardi][ɛt][sɛl][signor][di][dɛlɔ]

Gratia et valor nel tuo bel sen’asconde,

[gratsja][ɛt][valor][nɛl][tuɔ][bɛl][senaskondɛ]

Ascolta i miei sospiri et da’ lor loco

[askɔlta][i][mjei][sɔspiri][ɛt][dalɔr][loko]

Di volger in amor l’ingiusto sdegno,

[di][vɔlʒɛr][in][amor][lindʒusto][zɔdɛɲɔ]

Et vinca tua pietade il duro sempio.

[ɛt][vinka][tu:q][pjɛtadɛ][il][du:ɔ][sɛmpjɔ]

Vedi qual m'arde et mi consuma fuoco;

[vedi][kwal][mardɛ][ɛt][mi][kɔnsuma][fuɔkɔ]

Qual fie scusa miglior, qual magior segno

[kwal][fjɛ][skuza][milɔr][kwal][madɟɔr][sejɔ]

Ch'io son di viva fede et d'amor tempio!

[ki:ɔ][son][di][viva][fedɛ][ɛt][damɔr][tɛmpjɔ]

“Quando Son Più Lontan”

Quando son più lontan de' bei vostri occhi

[kwandɔ][son][pju][lɔntan][dɛ][bɛ:i][vɔstri][ɔkki]

Che m'han fatto cangiar voglia et costumi,

[kɛ][man][fattɔ][kandɟar][vɔla][ɛt][kɔstumi]

Cresce la fiamma et mi conduce a morte;

[kreʃɛ][la][fjamma][ɛt][mi][kɔndutʃɛ][a][mɔrtɛ]

Et voi, che per mia sorte

[ɛt][vɔ:i][kɛ][pɛr][mi:a][sɔrtɛ]

Potresti raffrenar la dolce fiamma,

[potrɛsti][raffrɛnar][la][doltʃɛ][fjamma]

Mi negate la fiamma che m'infiamma.

[mi][nɛgatɛ][la][fjamma][kɛ][minfjamma]

“Amor, Io Sento L'alma “

Amor, io sento l'alma
[a.mor][i:ɔ][sɛntɔ][la.lma]

Tornar nel foco ov'io
[tɔr.nar][nɛl][fo.kɔ][ov:i:ɔ]

Fui lieto et più che mai d'arder desio.
[fwi][li.ɛtɔ][ɛt][pju][kɛ][mai][dardɛr][dɛzi:ɔ]

Io ardo e 'n chiara fiamma
[i:ɔ][ardɔ][ɛn][kja.ɾa][fjam.ma]

Nutrisco il miser core;
[nutriskɔ][il][mizɛr][ko.rɛ]

Et quanto più s'infiamma,
[ɛt][kwantɔ][pju][sin.fjam.ma]

Tanto più cresce amore,
[tandɔ][pju][kreʃɛ][amo.rɛ]

Perch'ogni mio dolore
[pɛr.kɔɲi][mi:ɔ][do.lo.rɛ]

Nasce dal fuoco ov'io
[naʃɛ][dal][fwɔ.kɔ][ov:i:ɔ]

Fui lieto et più che mai d'arder desio.
[fwi][li.ɛtɔ][ɛt][pju][kɛ][mai][dardɛr][dɛzi:ɔ]

“Io piango”

Io piango, ch'è'l dolore

[i:ɔ][pjango][kel][dolorɛ]

Pianger' mi fa, perch'io

[pjandʒer][mi][fa][pɛrki:ɔ]

Non trov'altro rimedio a l'ardor' mio.

[non][trɔvaɪtrɔ][rimɛdjo][a][lardor][mi:ɔ]

Così m'ha concio' Amore

[kozi][ma][kontʃɔ][amorɛ]

Ch'ognor' viv'in tormento

[koɲor][vivin][tormento]

Ma quanto piango più, men doglia sento.

[ma][kwanto][pjango][pju][men][doɣa][sento]

Sorte fiera e inaudita

[sortɛ][fjɛɪa][e][ina:udita]

Che'l tacer mi d'a morte e'l pianger vita.

[kel][tatʃɛɪ][mi][da][mortɛ][el][pjandʒer][vita]

“Luci Serene E Chiare”

Luci serene e chiare,

[lʉʃi][sɛɛɛnɛ][e][kjarɛ]

Voi m'incendete, voi; ma prov' il core

[vɔ:i][mintʃɛndɛtɛ][vɔ:i][ma][provil][korɛ]

Nell' incendio diletto, non dolore.

[nɛl][intʃɛndjɔ][dilettɔ][non][dɔlorɛ]

Dolci parole e care,

[doltʃɛ][parɔlɛ][e][karɛ]

Voi mi ferite, voi; ma prov' il petto

[vɔ:i][mi][fɛɛitɛ][vɔ:i][ma][provil][pɛttɔ]

Non dolor ne la piaga, ma diletto.

[non][dɔlor][nɛ][la][pjaga][ma][dilettɔ]

O miracol d'amore!

[o][mirakɔl][damorɛ]

Alma ch'è tutta foco e tutta sangue,

[ɔlma][kɛ][tutta][fokɔ][e][tutta][sangwɛ]

Si strugge e non si duol, mor' e non langue.

[si][struddʒɛ][e][non][si][dwɔl][more][non][langwɛ]

“Se Per Havervi, Oime”

Se per havervi, oime, donato il core,

[se][pɛr][havɛrvi][ɔ:ime][donatɔ][il][korɛ]

Nasce in me quell'ardore,

[nasɛ:in][mɛ][kwɛllardɔrɛ]

Donna crudel, che m'arde in ogni loco,

[donna][krudɛl][kɛ][mardɛ:in][ɔɲi][lokɔ]

Tal che son tutto foco,

[tal][kɛ][sɔn][tuttɔ][fokɔ]

E se per amar voi, l'aspro martire

[e][sɛ][pɛr][amar][vɔ:i][lasprɔ][martirɛ]

Mi fa di duol morire,

[mi][fa][di][duol][morirɛ]

Miser! Che far debb'io

[mizɛr][kɛ][far][debbiɔ]

Privo di voi che sete ogni ben mio?

[privo][di][vɔ:i][kɛ][setɛ][ɔɲi][bɛn][mio]

VITA

Dr. C. Leonard Raybon is Assistant Professor of Music and Director of Choirs at Tulane University in New Orleans, Louisiana, where he is also the resident musical director for Tulane Summer Lyric Theatre. He earned a degree of Doctor of Musical Arts from Louisiana State University in 2003, studying with Dr. Kenneth Fulton and working closely with Dr. Sara Lynn Baird, his major professor. Dr. Raybon received a Bachelor of Music degree from William Carey College in Hattiesburg, Mississippi. After receiving a Rotary Ambassadorial Fellowship, he obtained a Master of Arts in Music from the University of York, England. From 1995 to 1999, Raybon taught at the Louise S. McGehee School in New Orleans. He has acted as guest clinician in St. Charles and East Baton Rouge Parishes. He has also directed the choir of Lakeview Presbyterian Church in New Orleans since 1995. Dr. Raybon is most interested in the church music of J.S. Bach.